ABSTRACT

Peter S. Beagle is the award-winning fantasy author of several short stories and novels, including The Last Unicorn and A Fine and Private Place. His works have been compared to such contemporaries as J.R.R. Tolkien. This thesis attempts to define Beagle's works according to the classic elements of fairy tales and fantasy literature, archetypal patterns in fairy tales, and escape as defined by J.R.R. Tolkien. Beagle's use of language, especially simile and poetry within prose, will also be considered as a device that advances the plot. Finally, Beagle's characters will be analyzed according to the identity development theories of psychologists Carl Jung and Erik Erikson, suggesting that Beagle's character development includes human frailties that allow his readers to relate to his characters, finding reflections of themselves on a deeper psychological level.

“THIS IS NO WORLD FOR YOU” – MASKS OF IDENTITY IN THE WORKS OF PETER S. BEAGLE

by

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INTRODUCTION

A story begins this way: two hunters are riding through a lilac wood, discussing matters of the fantastic unicorn. Neither hunter has ever seen such a beast, but one believes in its existence and the other does not. As they ride onward, the older hunter calls out: "Stay where you are, poor beast. This is no world for you. Stay in your forest, and keep your trees green and your friends long-lived. Pay no mind to young girls, for they never become anything more than silly old women. And good luck to you" (Beagle, Unicorn 4). This unicorn now hears that the world outside of her own does not welcome her, yet she ventures out anyway and searches for her missing brethren. She becomes a mortal woman, falls in love, and returns to the fantastic world, irrevocably changed as a result of her brief foray into a dangerous world.

Other such magical creatures exist in worlds that have no use for them. They hide among the shadows and cower from the light, seeking only a place and a welcome where they may belong. These creatures come in many forms: werewolf, wizard, ghost…and human. Society rejects some humans as though they were terrifying beasts. To compensate, these individuals hide away their true identities, wearing the mask that society places on them in order to belong or fit in. As Schmendrick says: "It's a rare man who is taken for what he truly is …. There is much misjudgment in the world" (Unicorn 29). This misjudgment often leads to a desire for escape from the mask imposed on society. This escape is often found in fairy tales and fantasy stories. One such fantasist

who is heralded as "an expert on those heart's reasons that reason does not know" is Peter S. Beagle.[1]

Peter Soyer Beagle was born to Simon and Rebecca Soyer Beagle on April 21, 1939 in New York City; his parents instilled a love of stories because they were "inveterate readers," and as a result "Beagle claims to have been a writer all his life" (Samuelson 987). Beagle used his imagination to bring fantasy to a life that was basically one of a "fat, asthmatic, lonely child" who read as actively as his parents (Samuelson 987). From these roots, Beagle grew up and attended the University of Pittsburgh where he earned a B.A. in 1959; he published A Fine and Private Place in 1960 (Samuelson 987). Beagle continues to write today, publishing fiction, non-fiction, reviews, articles, and scripts. He is best known for his novel The Last Unicorn (1968), which became an animated film from Rankin-Bass in 1982. His most recent works are The Line Between (2006), a compilation of short stories including a continuation of The Last Unicorn entitled "Two Hearts," as well as a limited edition chapbook entitled Strange Roads (2008). His language and characters are unique and unusual; his stories are filled with poetry and powerful similes, and his characters are multidimensional but also possess flaws.

Beagle's loyal readers, both young and old, seek out his stories as a way of escaping the difficulties of daily life. J.R.R. Tolkien, the great fantasy author to whom Beagle has been compared, introduced this concept of escape in his essay "On Fairy-Stories." "On Fairy-Stories" relates the concept of escape as something that is acceptable given the tribulations of today's society. Tolkien believes that escape is nothing an adult

[1] Le Guin, Ursula. Quoted from the cover of Peter S. Beagle's book The Line Between (2006).

should be ashamed of; rather, escape should be embraced and accepted as a form of self-preservation in times of difficulty. He uses fairy tales as his example regarding escape, knowing that adults turn to fairy tales as a way to escape from whatever kind of prison they find themselves in.

To understand the fairy tale and fantasy story as a form of escape, the characteristics of the fairy tale should be considered, including the typical pattern of the hero and the situations that the fairy tale presents. Beagle presents classic fairy tale patterns in his stories yet turns them into something new and exciting by breaking from the typical patterns. One such way is taking his characters beyond simple stock characters and crafting them into multi-dimensional characters that have personality, flaws, and insecurities.

The multidimensional nature of Beagle's characters allows an opening for analysis regarding what they represent and who they would be if they were living human beings. Carl Jung and Erik Erikson are two psychologists who studied psychological development, including the maturation of an individual's personality in relation to the crises he or she faces throughout life. Jung approaches personality as the simultaneous expression of the person the society wants to see and some of the hidden personality that the individual cannot show. A balance must be maintained. Jung also expresses that archetypes are manifestations of the collective unconscious; these archetypes can be seen in dreams and fairy tales. Marie Louise von Franz further analyzes Jung's archetypes in regard to fairy tales, indicating that readers relate well to fairy tales because the tales' archetypal patterns tap into the collective unconscious within all individuals. Erikson approaches personality as a branch of Freudian psychosexual development and applies it

to the social setting. Each individual has to progress through eight stages of development in which a choice has to be made; in each stage, successful completion leads to successful personal growth. Beagle's characters can be analyzed according to these forms of identity development; they progress through identity crises that eventually result in a greater understanding of the self as a result of their experiences. The readers are then able to reflect upon themselves based on which character they relate to the most. Beagle's readers encompass a broad range of ages, and all readers can learn something from the stories and about their own identity.

Beagle's works of fantasy fiction reach beyond the realm of fantasy literature and into the realm of realism. His characters resonate with his readers and give them insight into their hidden selves. It is through Beagle's characters that the readers are able to strip away their self-imposed masks for a short while and accept the person that hides beneath the façade they must exhibit in a society that may not accept an individual otherwise.

FANTASY, FAIRY TALES, AND ESCAPE

Prose is divided, essentially, into non-fiction and fiction. One type of fiction is fantasy, and its subset would include fairy tales. Children are often told stories about wicked witches, delicate princesses, dashing princes, and heroic quests; they often recount later that "the tales they read first in a book are ones beginning with the evocative formula 'Once upon a time'" (Opie 15). Adults also continue to find solace in fantasy and fairy tales, a practice defined by J.R.R. Tolkien as escape.

FANTASY

Fantasy is often defined as elusively as the creatures, situations, and people it portrays. John Pennington comments: "To define fantasy is to open Pandora's box – near chaos reigns…[a] definition of fantasy becomes exclusive, myopic, often useless as a literary tool" (11). Despite these reservations, scholars have continued to attempt to define fantasy as a genre without excluding many of the elements it contains. The innate problem with fantasy literature is that, as the authors create new worlds, new ways of defining fantasy are born. These worlds often blur the lines between fantasy and realism and Peter Beagle has exploited the blurring boundaries in his works. Beagle states:

> …the thing that interests me most is the line between fantasy and realism, because they're both so arbitrary. The books I like always seem to shimmer back and forth between one and the other. And many books that are presented as realistic novels I find utterly fantastic, and a lot of books that are listed as fantasy seem very normal to me. (qtd. in Van Becker 54)

In his writing, Beagle further admits: "I'm asking you to believe something essentially impossible" (qtd. in Martin 38). It is the suspension of disbelief by the reader that is the core of fantasy literature.

The type of fiction referred to as fantasy is defined in a literary dictionary as "a work that is set in an imaginary, unreal, or utopian world…that involves fantastic characters," and it "may be written for pure enjoyment or as serious or satirical commentary on human affairs and institutions" (Morner and Rausch 81). Fantasy also includes the science fiction genre because the technology described in the story is often fantastic and imaginary. The basis of fantasy is to acknowledge a natural world without necessarily adhering to all the rules of science as currently defined. Tolkien states:

> Fantasy is a natural human activity. It certainly does not destroy or even insult Reason; and it does not either blunt the appetite for, nor obscure the perception of, scientific verity. On the contrary. The keener and the clearer is the reason, the better fantasy will make it…For creative Fantasy is founded upon the hard recognition that things are so in the world as it appears under the sun; on a recognition of fact, but not a slavery to it. (51)

Clear reason and the recognition of reality are essential to the creation and execution of fantasy. In regards to the imaginary settings referenced by Morner and Rausch, these worlds are at the core of the attractiveness of fantasy literature. Sylvia Kelso writes: "A longstanding attraction in fantasy fiction is its use of otherworld settings, from the purely invented and independent 'secondary world,' to use Tolkien's term, to the quasi-realist 'primary world' that includes non-realist elements, such as the presence of magic" (13). She further notes that it is only recently that these secondary worlds have transcended "a

medieval and/or pre-industrial world" and entered the modern world (13). This is readily apparent in many of Beagle's works. Joe Farrell's adventure in "Lila the Werewolf" (1971) takes place in modern New York City, yet magic permeates Farrell's world in the form of his werewolf girlfriend, Lila. In A Fine and Private Place (1960), Jonathan Rebeck escapes from a modern world of buses and pharmacies into a cemetery outside of a major city. Conversely, stories such as "Come Lady Death" (1963), The Innkeeper's Song (1993), and "Two Hearts" (2005) all occur in a pre-industrial society often seen in typical fantasy literature. Kelso argues that: "the presence of setting qua setting – that is, the need for some setting both credible and numinous – remains crucial to fantasy as a whole" (17). The reader, as a result, needs a setting in fantasy that has some root in reality in order to accept the fantastic elements the writer introduces. The reader needs to suspend his disbelief to immerse himself in the story, but it would be difficult to surrender a hold on reality as a whole. Therefore, fantasy needs to have both the real and the fantastic co-existing in order to be successful. Eric Rabkin states: "The true quality of the fantastic has nothing to do with what is real…the mark of the fantastic is seeing the *believed* unreal become real. This is so regardless of what, in the world outside of fiction, might be real" (qtd. in Foust 8). This balance is necessary.

Various sub-definitions of fantasy have been suggested, including metafiction, metafantasy, and high fantasy. Beagle manages to have a strong foothold in all of these areas.

Larry McCaffery defines metafiction as possessing a "direct and immediate concern with fiction-making itself…it takes as its main subject writers, writing, and anything else which has to do with the way books and stories are written" (qtd. in Foust

9). He further describes the metafictionist as a writer who goes beyond realism and turns the work "into a 'self-reflexive' creation in that in not only takes art as its subject but tries to be its own subject" (qtd. in Foust 9). Beagle fits the mold of the metafictionist in that he retains realism as a grounding for his readers, yet he transcends realism and crafts his works in such a way that the reader experiences a piece of literary art while simultaneously understanding that the work is its own subject beyond the scope of a literary definition. In reference to The Last Unicorn, Pennington asserts: "Such self-reflexivity makes *The Last Unicorn* a new type of fantasy that is a powerful vision for the modern world," one which "consciously analyzes itself as a literary creation" (12). Beagle challenges his readers to step beyond the traditional fairy tale and into a world that can speak to a reader in a modern world. It is through this challenge that Beagle crosses the boundary of the typical fictional tale into the realms of metafantasy and high fantasy.

Foust notes that metafictionists of the 1960s used "artifice for parodic purposes, to demythologize the mystique of the magical nature of literature" (9). In other words, the typical metafictionist during that time sought to disparage magic and to poke holes into the mystery and wonder of the fantasy work. Beagle, however, took a different road. The use of the word "meta" as a prefix to metafantasy is indicative of the same self-reflexivity seen in metafiction, and this term is used by Foust to indicate the difference between Beagle and his contemporaries (9). Instead of using magic and fantasy as a parody, Beagle used fantastic elements to constantly renew the reader's "sense of the fabulous" (Foust 9). He used fantasy to build upon a world of fact and thus make his worlds more believable. The self-reflexivity is found in that the reader is consistently

turning back upon the work to reaffirm his belief in the fantastic, while the work leaves room for interpretation as its own independent entity.

Beagle's works are not simply held in the realm of metafantasy. David Miller states: "*The Last Unicorn* is a high fantasy, and such fantasies, whether of joy or terror, insist that mankind is not alone" (207). High fantasy, then, can be defined as fantasy that has a higher purpose for its existence, namely to assure the reader of a metaphysical or psychological truth. The Last Unicorn is arguably not the only work of Beagle's that can be classified as high fantasy. All of Beagle's works contain elements of archetypal patterns, such as good versus evil and love versus hate. These patterns refer to higher truths that transcend some works that seem to exist simply for enjoyment. Beagle's works are enjoyable on their surface, yet their underlying messages and patterns remain with the reader and speak to the archetypes common to all humans.[2]

Miller further asserts: "In *The Last Unicorn* (as in all high fantasy) the ability to distinguish between illusion and reality matters. To mistake a dog for Cerberus is embarrassing. To mistake a harpy for a parrot is fatal. In contrast, a character in an epistemological fiction may safely blur the distinction" (212). The reader is expected to be able to know and understand the difference between reality and non-reality in high fantasy works. For example, in a simple fairy tale the reader does not have to concern himself with trifles such as if a location could exist, because circumstances are never truly specified. Instead, in a work of high fantasy the reader needs to constantly remind himself that a situation has a foothold in reality, with the fantastic intertwined.

[2] These archetypal patterns will be discussed in further detail later in regard to fairy tales.

Beagle has made the fantasy genre his own by creating worlds that can be simultaneously imaginary and realistic that his readers readily accept. He has forged his own way in the genre and creates fantasy literature that is distinctly his own.

FAIRY TALES

Fairy tales are a subtype of fantasy and are often some of the first stories that adults tell to children or children read themselves. Tolkien has an ethereal definition of a "fairy-story," saying: "Faërie cannot be caught in a net of words; for it is one of its qualities to be indescribable, though not imperceptible" (15). He further states:

> For the moment I will say only this: a 'fairy-story' is one which touches on or uses Faërie, whatever its own main purpose may be: satire, adventure, morality, fantasy. Faërie itself may perhaps most nearly be translated by Magic – but it is magic of a peculiar mood and power, at the furthest pole from the vulgar devices of the laborious, scientific, magician. (15)

Princesses, talking animals, and magical curses were the subjects of interest for the Brothers Grimm and Hans Christian Andersen. Iona and Peter Opie note that the term fairy tale is relatively modern; they state that the term was not used in the English language until about 1749, and its origins can be traced to Madame d'Aulnoy in France (14).

There are several identifying features of fairy tales with few variations to be noted. Tolkien suggests "most good 'fairy-stories' are about the *aventures* of men in the

Perilous Realm or upon its shadowy marches" (14). Opie notes the following characteristics as indicative of a fairy tale:

- Unbelievable
- Not necessarily about fairies or inclusive of fairies
- Contains an imaginary element
- Story focuses on one protagonist or family
- Protagonist deals with the supernatural during a stressful time
- Situation is of the utmost concern
- Events are in the "unidentified long ago"
- Value is placed on practical details (15)

Beagle's works, however, tend to follow some of these characteristics and abandon others.

Fairy tales tend to be unbelievable; this is the most obvious characteristic that the reader notes. For example, it is unlikely that a princess ate a poisoned apple and was encased in a glass coffin by seven little men. It is also unlikely that a prince was changed into a frog, or two children were lured into a witch's house that was made of sweets. Furthermore, not all fairy tales include a fairy. The element of 'fairy' is in reference to the fantastic, not necessarily the presence of a sprite (Tolkien 14). However, a curse, a talking animal, a supernatural being, or outstanding circumstances are typically found in a fairy tale.

The story usually focuses on one person or a single family. The reader will likely be introduced to a young man/prince out to seek his fortune, a young woman/princess retreating from a less-than-ideal family situation, or siblings. It is rare to find two

families as the primary focus of a story. During the story, the protagonist (either a single person or a family) has to come to terms with a supernatural occurrence during a stressful time. The stressful situation tends to be introduced early in the story. For example, Jack is sent out by his family to sell the cow in order to buy food. Instead, he returns with magic beans. The magic beans introduce the supernatural during a time of duress (such as hunger/starvation). Hansel and Gretel are siblings who stumble on a witch's candy-covered house while lost and hungry in the woods. In Beagle's works, for example, we encounter a unicorn that must face the terrifying Red Bull in order to free her brethren from a sea prison. In another story, Jenny Gluckstein has to move to England, fit in to a new life, and save her ghostly friend from the Wild Hunt. All of the protagonists encounter the supernatural when faced with a difficult situation.

The situation itself is always the focus of concern rather than the characters, who are rarely expanded upon. In Beagle's works, however, the characters are of greater concern and the situation is merely a hurdle they must overcome. The characters display human emotions and details about their lives before the story are often included; one such example is the reader learning that Schmendrick's immortality was a curse from Nikos as a young man. Furthermore, in fairy tales, the situation is more readily accepted by readers because it is set in the "unidentified long ago," which "is part of their attraction" (Opie 15). This "long ago" refers to the typical phrase of "once upon a time," by which a story is instantly recognized as a fairy tale. Opie notes that children not only remember the opening phrase but also tend to feel that these fairy tales "will be the best" (15). The unidentified long ago is juxtaposed with modern life in Beagle's works: the reader learns that the unicorn lives in a time before cars because hunters ride horses and King Haggard

lives in a castle, yet a prince reads a magazine while a princess tries to sing a unicorn to herself. The unidentified long ago may have just as easily occurred in this world as in a time centuries from now.

Opie notes a final characteristic of fairy tales that is not quite as obvious: "Fairy tales are nothing if not realistic; and it is their cynicism that keeps them lively. Wonders may take place without remark; but a sharp eye is kept on practical details" (16), and further:

> A premium may be placed on beauty but not on virginity, on riches but not on learning, on worldly success but not the means by which the success is achieved. The virtues which get rewarded are presence of mind, kindliness, willingness to take advice, and courage. The rewards sought after are wealth, comfortable living, and an ideal partner (Opie 16).

Jack goes off to sell the family cow for food, and thus he encounters the magic beans. The practical detail of selling the cow and the consequences of his seemingly poor decision are the primary focus of the story. These details are used as a lesson to the reader regarding the most valuable virtues in life: security, happiness in marriage, and the ability to listen to others and heed warnings, among others. Thus from fairy tales children begin to learn how to act towards various difficult situations by emulating their favorite characters. Beagle's works diverge only slightly from this ideal: he does not stress the ideal reward of comfortable living, but rather being virtuous and kind. Jenny Gluckstein in Tamsin succeeds in helping Tamsin move on to her afterlife because she loves Tamsin enough to chase after her through the howls of the Wild Hunt, heedless of the danger to herself. Judge Jeffreys, however, finds himself pursued by the wild hunt

because of his greed and malice toward innocent people. Importance is placed on kindness, compassion, love, and forgiveness in his stories, not necessarily the pursuit of a comfortable life.

The characters also have definite traits that are common to many fairy tales. Opie indicates the following characteristics of fairy tale characters:

- The hero is young
- The hero faces some sort of obstacle at the onset of the story
- Characters are stock characters
- Personalities are altogether good or bad (15)

Beagle's characters diverge from the fairy tale ideal. Heroes can come in all ages. Sooz is nine years old, Joe Farrell is likely in his twenties, Molly Grue could be middle aged, and Schmendrick and the unicorn are ageless. While the heroes do face an obstacle from the beginning or shortly thereafter, they are never stock characters. Beagle's characters are rounded with a past they can remember and recall to the reader, and they express happiness, discontent, cunning, and sorrow. Stock characters are merely players in the grand scheme of the story, whereas in Beagle's works the characters are the story. The nature of a stock character morality is generally strictly good or bad; there are few shades of gray. The protagonist is altogether good; he/she is of good moral character, innocent, strong, brave, or shows other positive attributes. The antagonist is completely evil, devious, malicious, or violent. In longer works of fantasy, especially more modern stories, the stark divisions begin to blur. The protagonist has a fatal flaw or is not entirely perfect. The antagonist, too, may have a reason behind his or her malicious nature that allow the reader to sympathize a little with the villain, or the antagonist may not seem

completely evil. In Beagle's works, an excellent example is King Haggard, who keeps the unicorns trapped in the sea but does it because they are the only things that make him happy for a time.

Fairy tales are readily accepted and understood by many cultures, making them a prime area of research regarding the common threads that bind societies and cultures together. Opie states that "the variants of the tale should be compared to see whether, in association with the geographical locations, an archetype can be identified or reconstructed" (18). These archetypes are representative of timeless ideals and goals which surpass geographical borders and speak to the reader of fairy tales on a basic human level.[3]

ESCAPE

In difficult times, children and adults alike seek places where they can run away for even a short time. A method of psychological preservation, this phenomenon is often referred to as escapism. Escape was discussed in Tolkien's article "On Fairy-Stories," and a desire for escape was readily seen during the Vietnam War. Those who lived through the crisis remember this difficult period in American history as a time of disenchantment and uncertainty. These negative emotions blossomed into a renewed interest in fantasy stories, especially among college students.

Beagle took in the turbulent years of the Vietnam War. During the years of the Vietnam War, fantasy literature flourished, especially on college campuses. Frank Bergmann mentions Hermann Hesse, a German writer whose works resounded among

[3] For a discussion of archetypal patterns in fairy tales, please see the section regarding Marie-Louise von Franz in the chapter on Carl Jung.

college students during the 1960s and into the 1970s. In his article, Bergmann discusses that "Tolkien's works are not standard stuff assigned in a stereotyped literature course broadcast into huge lecture halls…" (51). Beagle's works during this time, most notably The Last Unicorn, were also well received by adult fantasy readers. It may be inferred that during the Vietnam War there was resurgence in the desire for escape. Tolkien himself writes that "a real taste for fairy stories was wakened by philology on the threshold of manhood, and quickened to full life by war" (41). While in this statement Tolkien was referring to World War I, the relevance to war in general (especially the Vietnam War) is very clear. Wartime violence, no matter what generation experiences it, leads to a search for relief and escape from a bitter reality. College campuses are often considered to be the place of transition from adolescence to adulthood. If this internal, individual confusion in identity is further complicated by coming to terms with external violence, then we may very well see a rise in demand for fantasy literature and a need for escape.

In his article "On Fairy-Stories," Tolkien discusses specific characteristics of fairy stories that break them out of the imposed mold that fairy stories are strictly for children. He describes characteristics such as recovery, escape, and consolation; these characteristics are used to help us view a sort of Utopia or the world of Faërie. Tolkien states that while fairy stories are not the only method by which escape may occur, they are one of the main ways by which people do seek escape (55).

The first step toward escape is recovery, which is defined as "a re-gaining – regaining of a clear view" (53). It is through recovery, Tolkien argues, that we may find a fresh viewpoint on depressing situations, and describes it as "'seeing things as we are

(or were) meant to see them; - as things apart from ourselves" (53). Through fairy-stories, we are given a chance at recovery, for they may help keep us connected with a child-like state (53). Tolkien does not limit recovery to fairy-stories but extends it to creative fantasy as a whole. It is through creative fantasy that the reader opens himself up to a new experience, thus releasing all of his inner turbulence and seeing it for what it truly is: these inner pieces of himself may be good or bad, but ultimately these inner pieces were never truly his. Tolkien writes: "You will be warned that all you had (or knew) was dangerous and potent, not really effectively chained, free and wild; no more yours than they were you" (54). It is through the use of fairy-stories as a form of catharsis that a reader may open up and see himself for what he truly is.

Tolkien defines escape as something that is "very practical, and may even be heroic. In real life it is difficult to blame it unless it fails; in criticism it would seem to be the worse the better it succeeds;" it is also "one of the main functions of fairy-stories" (55). Escape is the manner through which we search for a way out of our circumstances for even a short time. Tolkien further states that "the escapist…does not make things (which it may be quite rational to regard as bad) his masters or his gods by worshipping them as inevitable, even 'inexorable'" (57). In other words, Tolkien does not regard adults that read fairy stories as pessimistic. Rather, the escapist views the problems of the world as being self-made and wishes to find a haven, if only for a little while, from these problems. Escape has several facets, including Disgust, Anger, Condemnation, and Revolt (56). The desire to escape arises from disgust with reality. From this, the individual feels angry at the prospect of dealing with the situation, later condemning the circumstances and perhaps people that began the problem. Finally, an inner revolution

occurs in an attempt to rectify the problem. Tolkien also observes "another and even wickeder face: Reaction" (57). Beyond the inner flight of the escapist, Reaction calls for change to occur outside, and may go beyond the escapist to those around him, bringing them to call out for change as well.

Escape brings Consolation, both of which are closely linked. Consolation can be defined as finding answers to problems. Tolkien is rather scornful of those that continue the negative connotation given to the term escape. He likens the escapist as "fugitive" from reality, and the fugitive simply wishes to get out and go home. In the absence of that option, the prisoner occupies his mind with other forms of escape (55). Tolkien asks: "Why should a man be scorned, if, finding himself in prison, he tries to get out and go home?" (55). The fugitive does not deny that the world outside is real, but he only seeks a reprieve from his self-made prison. Tolkien goes so far as to call this phenomenon a "malady of such days;" this malady is the desire to escape from a self-made hell that is full of the ugliness and evil of mankind's works (59). The escape is found in fairy-stories, which also offer "more profound 'escapisms'" that include such things as "hunger, thirst, poverty, pain, sorrow, [and] injustice…" (60). Fairy stories also provide mankind with innate, more primal desires such as communion with other creatures on a level we would understand and with consolation in times of crisis. In fairy tales, the fugitive spirt is running away from persecution. Like Tolkien's fantasy stories, Beagle's stories provide a form of escape. Animals are able to speak to those who are willing to listen, wrongs can be righted by acting with a pure heart, and all monsters have a weak point of some sort.

One such escape that Tolkien notes and Beagle entertains is the Escape from Death. Tolkien refers to this as the "Great Escape," and those individuals who secretly wish for escape from Death to be become reality, as "…the genuine *escapist*, or (I would say) *fugitive* spirit" (61). Some may consider escaping Death to be the ultimate victory; many attempt to cheat Death in reality and stories are written about heroes who cheat mortality in their quests for glory. However, "few lessons are taught more clearly in them [fairy stories] than the burden of that kind of immortality, or rather endless serial living, to which the 'fugitive' would fly" (62).

Death, as a whole, is a subject that inspires dread and intrigue. Death is often portrayed as the Grim Reaper, a figure to be feared. Yet in 1775 Matthias Claudius wrote a poem entitled "Der Tod und das Mädchen," or "Death and the Maiden." The poem is a dialogue between the imposing figure of Death and a young woman unwilling to die.

"*Das Mädchen*

Vorüber! Ach, vorüber!

Geh wilder Knochenmann!

Ich bin noch jung, geh Lieber!

Und rühre mich nicht an.

Der Tod

Gib deine Hand, du schön und zart Gebild!

Bin Freund, und komme nicht, zu strafen.

Sei guten Muts! ich bin nicht wild,

Sollst sanft in meinen Armen schlafen!

(*The Maiden*

Go past me! Oh, go past me!

Go wild skeleton!

I am still young, go dear one!

And do not touch me.

Death

Give me your hand, you fair and tender shape!

I'm a friend, and haven't come to punish.

Be of good cheer! I am not wild,

You shall sleep softly in my arms!)" (Rowland 108-109)

Claudius' poem was likely one of the first times that Death portrays himself as something not to be feared but embraced. Beagle deals with the concept of Death in two stories: A Fine and Private Place and "Come Lady Death."

In A Fine and Private Place, Jonathan Rebeck has lived in a cemetery for nineteen years following his downfall as a reputable pharmacist. He chooses to stay in a mausoleum and identifies with the newly dead; he wishes he could become one of them and makes this idea very clear throughout the story. Mrs. Klapper encourages Rebeck to bring himself out of the cemetery and back to the land of the living as she admonishes him:

> "'What kind of way is this for a man to live? Since when does a man, a human being, live in a graveyard, eating a couple of sandwiches a day, running around in the night getting soaked to his bones, hiding from people, talking to himself, going crazy alone? You think a man lives like this? You know who lives like this? Animals. Crazy, sad animals. What

> are you, a crazy animal?' … 'You think this is a good place to hide?' she demanded, pointing at him. 'You think maybe you belong here, the dead people are saying, 'Come on in, Rebeck, where you been, we were so worried'? You don't belong here. You could live here a hundred years, you wouldn't belong here. You're a human being, live like a human being, not a crazy animal hiding in a hole.' (Place 179-180)

Rebeck turns the concept of the fugitive spirit on its head; he wishes to embrace death since he feels that it suits him better. However, the ghosts of Michael Morgan and Laura Durand fall in love and wish to escape death in order to be together forever. Michael laments to Laura: "'I wish I could touch you…I think I'd like to hold your face between my hands and look protectively down at you. You'd have very cool skin and light bones against the palms of my hands,'" to which Laura responds: "'I'd love it. But I would also flush, and my skin would get hot and very red. It always used to. I wouldn't mind, though, if you didn't'" (Place 204). The irony of the story lies in that Rebeck, a living man, wishes to escape to death from the living. Michael and Laura, conversely, are relegated to death and wish to escape back to life where they would have a chance at a life of loving each other. Beagle leaves us to wonder who would be the genuine escapist: Rebeck, who wishes to escape a societal death by living and communing with the dead, or the ghosts who wish to return to the lives that were cut short. The tale cautions, much like Tolkien suggests, that a burden of immortality comes with death, as readily illustrated by the characters in Beagle's novel.

Death continues to be something feared and revered simultaneously. Yet Claudius showed that Death as a person may be very friendly. The poem "Death and the

Maiden" links well with Beagle's short story "Come Lady Death." After reading Claudius' poem we tend to muse about the fate of the fearful maiden. Beagle takes this idea and expands into the thought that the maiden became Death herself, though she was unwilling to do so. Death is immortal; therefore the genuine escapist should be satisfied; however this is not the case in Beagle's story. In "Come Lady Death," readers are given an alternate view of the personification of Death aside from the Grim Reaper.

Beagle's short story "Come Lady Death" discusses immortality as having a price. In "Come Lady Death" we meet Lady Neville, an old rich woman who loves to throw elaborate parties for her friends. However, she grows bored of her mundane existence and decides to invite Death to her next soiree, delivering the invitation via the death of the hairdresser's child. The members of her court are outraged and frightened at first, but then intrigued at the prospect of meeting Death. Lady Neville goes so far as to comment: "Let it be known that on this one night no one in the world will die, for Death will be dancing at Lady Neville's ball" (204). She takes it upon herself to declare a temporary stay of natural execution due to her ball, thus making herself and her court immortals for at least one night. As the night progresses, Lady Neville becomes disappointed that Death does not arrive on time and is more concerned for her reputation than Death, despite the nervousness of her guests. She muses: "Why did they come to my party if they were afraid?…I am not afraid of meeting Death. I ask only that Death may be impressed by the magnificence of my house and the flavor of my wines" (205). She recognizes that if anyone were to die first, it would be her, yet she is unafraid. Death arrives as a beautiful young girl, but immortality has a price. This young woman was spared death by becoming Death herself, yet she is no longer considered human. When

the members of the court beg her to stay, Death states that someone needs to take her place, for "there must forever be Death in the world," and asks the guests: "Will anyone choose? Will anyone here become Death of his own free will?" (213). This truth is at the heart of the deepest escapist desire: the wish to gain immortality and avoid Death's greeting. Death chooses Lady Neville, who is honored. Yet Death's reason for her choice is bitter:

> "There is no one quite so weary of being human, no one who knows better how meaningless it is to be alive. And there is no one else here with the power to treat life" – and she smiled sweetly and cruelly – "the life of your hairdresser's child, for instance, as the meaningless thing it is. Death has a heart, but it is forever an empty heart, and I think, Lady Neville, that your heart is like a dry riverbed, like a seashell. You will be very content as Death, more so than I, for I was very young when I became Death." (214)

Lady Neville takes up the mantle of Death and in turn will not die until she gives up her job as Death to another soul.

Beagle teaches that death is unavoidable despite the wonder of what it would be like to be immortal. One is able to consider what became of Lady Neville's newfound life, especially given that she was not afraid of death in the first place. Lady Neville has become Tolkien's fugitive spirit. The burden of her immortality, however, is that she must always be the last person anyone wishes to see, forever feared and hated by the masses and resigned to taking the lives of others. This includes the members of her adoring court, who will want nothing more than to avoid taking her invitations, for now she invites them to eternal sleep. Beagle illustrates, much like Tolkien, that fairy stories

are dynamic in interpretation. Despite providing an escape from lives that are mundane and stressful, a fairy story is also meant to teach a lesson. In the case of Lady Neville, she learns that she may avoid death, but this is only achieved by embracing Death and losing her earthly identity to the very thing that the world wishes to avoid: death.

The resurgence in fantasy literature during the Vietnam era may be connected not only to escapism, but also to the use of fairy tales and fantasy literature as a form of consolation. Readers that sought out fantasy literature and fairy tales were effectively using these stories as a way to tap into the collective unconscious, seeking answers and guidance that reality could not offer. These adults likely turned to these stories as a way to seek out their lost innocence, most notably the inner children that still believed in the fairy tales they were told. These stories once again resonated in the readers' unconscious, bringing about the escape and consolation they so desperately sought. This occurred because the archetypal images remained the same in the heroes, villains, and other characters they encountered in these fictional worlds.

Beagle's works elicited a similar response during the Vietnam era, most notably his novel The Last Unicorn, which follows many of the classic elements of the fairy tale yet manages to make the fairy tale something new. Readers are able to identify with a specific character; this identification is the reader's unconscious making itself known to the reader, acting as a waking dream. It is through this realization that healing can begin. As Van Becker aptly states:

> Beagle's fantasy speaks to the modern reader aware of relativity, the vast unconsciousness within and without, the renaissance of myth, the community of man and environment, the irony of history. Marianne

> Moore said poetry gave us imaginary gardens with real toads in them. Peter Beagle gives us imaginary times and places with real characters who reflect ourselves. And some of us are unicorns. (61)

Beagle's works act as a form of catharsis from a grim reality, a source of self-realization, and a return to a time when innocence was the norm.

LANGUAGE, PROSE, AND POETRY

Beagle's creativity extends to his language as well as his characters. His stories are filled with unusual turns of phrase, poetry in the middle of prose, and juxtapositions that are surprising. Jean Tobin extols Beagle's use of language: "He uses words. Fresh words. Precise words. Unexpected words which delight…" (19). Beagle himself says: "I was always excited by the sensuality of words…" (Tooker and Hofheins 2). It is through his attention to language that readers are drawn to the characters and journey with them throughout the story.

Beagle uses similes heavily to illustrate the nature of his characters and the world. A simile is "a figure of speech that uses *like, as,* or *as if* to compare two essentially different objects, actions, or attributes that share some aspect of similarity" in such a way that they are compared directly (Morner and Rausch 202). Beagle's similes connect objects that seem so different that, at first glance, there seems to be no possible way that they could be compared effectively. However, Beagle is more than effective; his similes are graceful and vibrant. One such story in which his similes seem especially sensory and vibrant is "Lila the Werewolf."

In "Lila the Werewolf," Joe Farrell is the male protagonist who discovers after three weeks of living with Lila Braun that she is a werewolf. He finds this to be acceptable because "girls sometimes happened to Farrell like that" (58). From the beginning Beagle uses similes to create a world that is simultaneously fantastic as well as rooted in reality. Farrell makes the ironic observation: "You could have either werewolves or Pyrex nine-cup percolators in the world, but not both, surely" (60). In Beagle's world, reality and the fantastic coexist.

Farrell is boarding a woman's dog named Grunewald, whom he leaves on the roof of the apartment building for the night. Lila is out in her werewolf form. Farrell is roused from sleep twice by Grunewald's noise, but then he mentions that "there was something else that brought him half out of bed, thirsty and lonely, with his sinuses full and the night swaying like a curtain as the figures of his dream scurried offstage" (59). The reader is given a foothold in reality by Farrell's waking up with a stuffy nose, thirsty, and lonely for Lila. This, at first glance, seems entirely normal. However, the fantastic enters the sentence with "the night swaying like a curtain" and the "figures of his dream [scurrying] offstage." It can be surmised that, in a sense, Beagle is setting the stage for a waking nightmare. Farrell notices the silence; Grunewald is no longer barking. The reader later learns that Lila has killed Grunewald on the roof prior to returning to Farrell's apartment and climbing into his bed. The simile uses the familiar image of a stage. The night is heavy and opaque like a stage curtain, and it sways like one when it is shut. The players in his dream rush off-stage, much like actors in real life leave the stage as the curtain shuts the stage away from the world. The reader can relate to the stage imagery readily, while recognizing from the context of the sentence that the "something else" mentioned is something dark and foreboding. It creates a sense of mystery and tension that helps set the stage for the reader to journey with Farrell through his unique waking nightmare.

Later in the story, Lila has a transformation that seems to go wrong. She becomes an uncontrollable werewolf in heat and Farrell is forced to chase his girlfriend through the streets of New York City while she is hungry for blood and sex. As he runs after her through the night, he notices the superintendent of his building pursuing her as well. The

superintendent, blinded by his superstitious beliefs, carries with him a gun with blessed silver bullets. Usually he spends the majority of his time in the basement "banging on pipes and taking the elevator apart" (65). It is through the bowels of the basement and other basements that the superintendent chases Lila. Farrell describes the bowels of the buildings as places where "the great dim water mains roll like whales, and the gas lines hump and preen" (71). Lila is also pursued by a pack of lovelorn dogs, and Farrell must avoid these creatures as well as the people that roam the streets of New York City at night. The people in the upper world are spoken of as "fluorescent gaggles of haughty children; leaping uptown like salmon against the current of theater crowds…past the random killing faces that floated down the night tide like unexploded mines" (71).

It is easy to picture the large pipes that run along the ceilings of basements and know that they are water and gas lines. Yet it seems difficult consider them as similar to "whales" or objects that would "hump and preen." However, when the reader imagines the bends in the pipes, the colors, the way they ascend and descend along their paths he quite naturally accepts the imagery in the simile. The pipes can be understood as whale-like both in size and contents; whales break through the water, so water mains should be able both to contain the water and bend like whales. Similarly, the gas lines follow in arching, bending tracks, thus the reader is able to envision them as "humping and preening." The ordinary basement becomes something out of the realm of the fantastic in this way. The basements act as a sort of undersea passageway, and the hardware breaking through the ceiling becomes marine life. The superintendent knows this veritable underworld well and uses it to his advantage to chase a fantastic beast in the upper world.

Farrell's description of the upper world continues the water imagery that was introduced in the basement simile. The children begin the simile, described as "fluorescent gaggles" and their attitudes dubbed as "haughty." The imagery is readily understood. Children tend to gather in groups, and their clothing, especially at night or early daylight, would seem extremely bright so they can be readily seen. Furthermore, the image indicates the jarring nature of seeing these children at night with their snobbish mannerisms. It is rare to describe children as haughty since that is an adjective most often applied to older individuals. Yet the reader is likely able to picture these children as bright objects against the darkness, upset that the chase is interrupting their routine. Upon further inspection, the reader may wonder why the children are up so late at night. The supernatural and fantastic enters the scene in the seemingly innocuous children; they have no reason to be awake at that hour, so perhaps their motives are questionable as well.

The theater patrons inhabit a watery, ethereal world of their own. They bump into each other and try to make their way to their respective destinations, even if the crowd is moving in the opposite direction, much like salmon fight against the tide as they swim to spawn. Readers are able to understand what a large theater crowd would look like and what it is to bump into people moving in the opposite direction, much as they know how salmon might feel as they fight a river's flow. The theater crowd lends a sense of frustration and urgency as Farrell fights against the general flow of the crowd. The reader is held in suspense; time is of the essence and Lila needs to be stopped, yet Farrell is impeded by the children, the patrons, and the determined superintendent. The similes and language draw the reader into the clamor and confusion of the evening.

Most disturbing of the similes is the "random killing faces" that are likened to "unexploded mines." We are taught from a young age that danger lurks at night, and most readers are essentially suspicious of strangers. Farrell is describing such strange people on the city streets. A criminal waiting to strike is just as dangerous as an unexploded mine. Tourists in large cities are often advised not to look people directly in the eye or else risk the danger of angering the wrong person. Similarly, an unexploded mine is like a person waiting for the right (or wrong) stimulus to strike. These images brought together inspire the sense of fear that Farrell feels while chasing Lila at night. His pursuit risks drawing attention from the wrong people; this would increase the danger lurking in the night to a higher level aside from the maniacal werewolf that is the object of his chase.

Similes, however, are not the only literary device Beagle uses to bring his stories to life. Poetry holds a place in his worlds. In A Fine and Private Place, for example, a loquacious squirrel comments to the cynical raven: "There is poetry in the meanest of lives, and if we leave it unsought we leave ourselves unrealized. A life without food, without shelter, without love, a life lived in the rain – this is nothing beside a life without poetry" (85). Beagle is a songwriter; as such he is keenly aware of the value of poetry and verse. The impact of his songwriting can be seen readily in his works, most notably in The Last Unicorn (1968) and by a song that introduces the novel The Innkeeper's Song (1993). In the former, the prose includes snatches of poetry while the latter was inspired by a song.

Alexandra Hennessey Olsen notes that there is a prevalence of medieval references in The Last Unicorn as well as no less than eighteen incidences of poetry

interrupting the prose (134-135). These interruptions, Olsen further explains, "are related to the theme of and philosophical points made by the story rather than to the story itself" and are not used to keep the story moving forward "but to interrupt it" (135). However, if you view the poetry from her perspective that the poetry acts strictly as a commentary on past events or as a form of foreshadowing, it can be surmised that her original assertion may be erroneous. Beagle interweaves the poetry to remind the reader of where he have been and gives clues to where the story is going next. The poetry also serves as a form of character exposition, giving the reader insight into the inner feelings of the characters that the narrative may not state outright. Consequently, the story does advance via these lyrical asides, but they help the reader process the events as they occur.

The first instance of poetry in The Last Unicorn occurs just after the unicorn encounters the butterfly and learns of the Red Bull. As she continues her journey, she sings to herself the following song:

> Sparrows and cats will live in my shoe,
> Sooner than I will live with you.
> Fish will come walking out of the sea,
> Sooner than you will come back to me. (11)

The unicorn had once heard this song sung by a young girl in her forest but does not comprehend the meaning entirely. The song instead makes the unicorn think of her home in the forest; however, the poem is not a simple song of longing. Olsen states that "many of the poems explore the theme of reality and illusion by making statements which are unintelligible at the time but which foreshadow future events," and this short song is such an instance (136). While the song recalls medieval legend in that a young virgin woman

would lure a unicorn to her lap with sweet songs, Beagle moves the reader past the typical mythology and into foreshadowing. The reader is given an innate sense that the song may mean something more at a later time. The song is an indication of the relationship between the unicorn as the Lady Amalthea and Prince Lír. Their love will be true, yet the impossibilities of fish walking and animals living in her shoe indicate that these two lovers will never truly be together. Theirs is an impossible love.

Mommy Fortuna takes on the persona of Elli, a caged vision of Old Age at her Midnight Carnival. She becomes part of the homemade horrors and sings an eerie song to the horrified onlookers. As Old Age, she embodies one of the darkest fears of the watchers and represents an omniscient entity that is able to see the destinies of the main characters as well as where they began. The song has three stanzas that Mommy Fortuna sings and a final one later in the story that Molly Grue recalls. These stanzas indicate foreshadowing even as they imply where the reader once was.

Elli's song begins the following way:

> What is plucked will grow again,
>
> What is slain lives on,
>
> What is stolen will remain –
>
> What is gone is gone. (24)

This stanza is primarily foreshadowing for the reader. The "plucked" line is in reference to the barren land of Hagsgate. When the unicorns later return to the land, they bring life back to the land. Beagle writes that "spring was coming to the barren country that had been Haggard's…the withered earth was brightening with a greenness as shy as smoke" (200). The "slain" line refers to Prince Lír, who is killed by the Red Bull for the sake of

the unicorn. She heals him and brings him back to life, once again recalling the traditional unicorn mythology. The "stolen" line can be interpreted as a reference to the stolen humanity of the unicorn. Towards the end of the story, the Lady Amalthea expresses her desire to remain human and remain with Prince Lír: "Do not let him [Schmendrick] work his magic on me…Tell him not to change me into a unicorn…do not let him make me an immortal. I am no unicorn, no magical creature. I am human, and I love you [Lír]" (178). Amalthea returns to her unicorn form, yet she still retains the emotions that she had as a human woman. She informs Schmendrick: "I have been mortal and some part of me is mortal yet…I am not like the others now, for no unicorn was ever born who could regret, but I do. I regret" (207). Thus, while her humanity is stolen, some of it continues to remain with her as emotions alien to her kind.

The next stanza of Elli's song is as follows:

> What is sea-born dies on land,
>
> Soft is trod upon.
>
> What is given burns the hand –
>
> What is gone is gone. (25)

This is one of the first times that the reader is able to understand an earlier reference to the story mixed within a line that foreshadows. The "sea-born" line, the reader will remember that the unicorn is "no longer the careless color of sea foam, but rather the color of snow falling on a moonlit night" (1). The foreshadowing occurs in that the "sea-born" creature of the unicorn will die on land if she remains a mortal while her people remain trapped in the sea, suffering from a pseudo-death because they cannot return to the land so long as the Red Bull and King Haggard hold them hostage. The renewal of

the land is likely foreshadowed in the "soft" verse. King Haggard's land is hard and barren until the unicorns are released from the sea. As they touch the land, it becomes soft and fertile again for all that walk it after them. Prince Lír is likely the "given" object that "burns the hand" of Haggard. After a citizen of Hagsgate abandons little Lír on Haggard's doorstep, he is raised by the bitter king. Yet it is ultimately Lír who brings about the fall of Haggard's kingdom, "burning the hand" of Haggard's momentary generosity.

The final time that Mommy Fortuna sings this ominous song is after what would be the final display of the Midnight Carnival. She mutters to herself:

> Here is there, and high is low;
>
> All may be undone.
>
> What is true, no two men know –
>
> What is gone is gone. (30)

It is obvious that the first verse refers to the sea outside of Haggard's castle. It is a reference to the tide moving in and out, raising and lowering in natural cycles. The reader will later learn that the unicorns are trapped in this rhythmic prison within a few steps of land. The second line is a reference to three things in the story. First, it can refer to the death of Mommy Fortuna, thus undoing all her magic. Second, it refers to the downfall of King Haggard and his hold over Hagsgate. Finally, it refers to the undoing of the unicorn's humanity, restoring her to her true form. The third line has an ambiguous nature similar to the preceding line. It refers to riddles, much like the riddles that Schmendrick tells Rukh to keep him occupied, the riddles the skull tells Schmendrick, and the riddles the cat tells Molly Grue. The cat also realizes the truth in regard to the

Lady Amalthea; he sees her as a unicorn despite those around her seeing her as a human rather than her true form.

King Haggard's bitter nature and reign are the subject of the following poem:

> Where all the hills are lean as knives,
>
> And nothing grows, nor leaves nor lives;
>
> Where hearts are sour as boiled beer –
>
> Haggard is the ruler here. (42)

Beagle uses poetry to indicate what sort of land to expect from King Haggard. At this point in the story the reader is only aware that King Haggard is the keeper of the Red Bull and the subject of nervous discussion. The reader is now given a brief glimpse by this poem as to the type of ruler that Haggard is rumored to be. Without this poem, the reader may have preconceptions of a cruel tyrant who keeps the Red Bull; however, the poem indicates that the king is lifeless and the land will be a reflection of him. This foreshadowing is necessary to indicate the sort of land that the unicorn and Schmendrick are entering. The reader knows nothing further than this, even though the story is told from the third person. Beagle keeps the reader traveling in shadow along with the characters, never totally revealing all.

During the course of The Last Unicorn there is one time when poetry is used as a comical aside, though it still serves a small purpose of foreshadowing. A blue jay sees the unicorn walking along and is so excited that he immediately flies home to tell his wife. He finds her singing a sort of nursery rhyme to their children:

> Spiders and sowbugs and beetles and crickets,
>
> Slugs from the roses and ticks from the thickets,

Grasshoppers, snails, and a quail's egg or two –

All to be regurgitated for you.

Lullaby, Lullaby, swindles and schemes,

Flying's not near as much fun as it seems. (45)

The poem itself is meant as a diversion for the baby blue jays, but the last verse in the poem indicates that leaving the safety of the nest (or home overall) is not everything that it is imagined to be. The unicorn left the safety of her woods despite the hunter's warning to remain there with the thought of being away only briefly. She thinks: "Maybe I won't have to go very far. But whether I find the others [unicorns] or not, I will come back very soon, as soon as I can" (5). Later, Schmendrick leaves the Midnight Carnival and Molly leaves Captain Cully and his men. In both instances, the characters leave home for the sake of the unicorn's quest. Yet they will find that leaving the safety of home carries innate dangers that they, or the reader, never imagined. Leaving the nest for the sake of flight opens up a world of danger and wonder for the young blue jays, and in the same manner the reader is cautioned that more dangers lie ahead for the travelers who left the safety of their homes.

Along their journey, Schmendrick and the unicorn encounter Captain Cully and his men, a group of outlaws that parody Robin Hood and his Merry Men, yet they fall short in their attempts to be like the legendary folk heroes. It is readily recognized that Robin Hood stole from the rich to give to the poor. However, as Dick Fancy noted, Cully's men rob from the poor because the poor do not fight back. Moreover, they pay monetary tributes to the rich in order to be left alone, refuse to capture bishops since they are not very entertaining company for a bishop, and at carnivals they only receive

compliments on their disguises rather than win archery competitions. Since Captain Cully and his men are a parody of the Robin Hood legend, the parody extends to their heroic ballads. Typically, a ballad "is a form of narrative poetry that presents a single dramatic episode" and can be used to tell the stories of many sorts of people, including "popular outlaws and rebels, such as Jesse James or Robin Hood" (Morner and Rausch 18). Beagle uses a folk ballad[4], sung by Willie Gentle, to illustrate Captain Cully's heroic exploits. In the ballad, he describes a young man who loses his lady love to his three brothers. However, the young man does not want the woman back, but rather the emerald she wore in her necklace. The language of the ballad is playful, using words that often sound nonsensical:

> 'I am nae scabbit, whatever that means,
> And my greep is well as a greep may be,
> But I do sigh for my lady fair
> Whom my three brothers ha' riven from me.' (59)

Beagle uses the ballad for the sake of character exposition. It is highly likely that this ballad is untrue, yet it amuses Captain Cully to hear of his exploits, though it was noted that he wrote them himself (60). These exploits are no more real than Robin Hood. When Molly Grue begs to hear a true song about Robin Hood, Captain Cully is offended by the idea. To him, the songs are a reflection of him. The reader begins to understand Cully as a decent man who is a hero in his own mind. His band of men go along with the tales of him to a degree, but they know deep down that nothing they say regarding Cully's heroic acts is true. After the appearance of Robin Hood at the hands of

[4] The song sung by Willie Gentle follows the typical ballad rhyme scheme of *abcb* in each stanza and includes dialogue, classifying the songs about Captain Cully as a folk ballad.

Schmendrick's magic, Cully continues to sing of his heroic deeds and falls asleep. He wakes up to sing another stanza of a ballad regarding being surrounded by men with swords (67).

The unicorn legend is called to the reader's attention once again during an episode later in the story when a princess is undergoing a purity test while Prince Lír is reading a magazine. Once again, Beagle has the ordinary task of reading a magazine juxtaposed with the fantastic act of summoning a unicorn. She is attempting to call a unicorn and begins her song in the following way:

> I am a king's daughter,
> And if I cared to care,
> The moon that has no mistress
> Would flutter in my hair.
> No one dares to cherish
> What I choose to crave.
> Never have I hungered,
> That I did not have. (73)

Once again, poetry is being used as a method of recalling where the reader has been. In this case, the first stanza of the song can be interpreted to describe the unicorn in her true form. This stanza is an indication of her immortality and beauty as a unicorn. She is an object of reverence to all around her; the moon would go so far as to dance in her hair.

Yet foreshadowing steps in once again and hints to the reader that something will happen to the immortal unicorn. The princess's song has an ominous final stanza:

> I am a king's daughter,

And I grow old within

The prison of my person,

The shackles of my skin.

And I would run away

And beg from door to door,

Just to see your shadow

Once, and never more. (73)

The king is now mortality, and this mortality is a prison to the unicorn. When she is turned into a woman to keep her from being driven into the sea by the Red Bull, the reader is reminded of these verses when she cries: "What have you done to me? . . . I will die here! I will die!" (105) and later when she says to Schmendrick: "Why did you not let the Bull kill me? . . . Why did you not leave me to the harpy? That would have been kinder than closing me in this cage" (106). She becomes a prisoner to mortality and to the emotions that will eventually bind her to Prince Lír. The last lines of the song can be understood as a dualistic reference to the unicorn as the Lady Amalthea and Prince Lír and their desire to be together after the unicorn returns to her true form. The Lady Amalthea herself sings the last stanza of the song as she begins to think of herself as human rather than as a unicorn (153). The words of the song haunt her, but she brushes off the feeling, saying: "But I am not old…and I am no prisoner. I am the Lady Amalthea, beloved of Lír…Where could I have learned a song of sorrow? I am the Lady Amalthea, and I know only the songs that Prince Lír has taught me" (154).

The reader is once again haunted by Mommy Fortuna's song when Molly Grue sings the last part of the song:

Who has choices need not choose.

We must, who have none.

We can love but what we lose –

What is gone is gone. (75)

This final section once again acts as foreshadowing. The characters once had choices in life, yet they have now come together due to the choices they made. They have no choice now but to continue to the end of the story and finish what they started. In a similar manner, the second verse refers to a comment made by Schmendrick later in the story: "Haggard has destroyed the clock…Now there is no way back, and no way out but the Bull's way" (174). They must choose the Red Bull's passage in order to finish the story. The third verse is a reference, once again, to Amalthea and Prince Lír. They can love each other but will eventually lose each other. The constant refrain in this song represents a mantra of finality. The reader is given the sense that what has happened and will eventually happen is beyond anyone's control. Mommy Fortuna, as a result, can be understood as a prophetic character. She did not sing the song simply to disturb the customers at the carnival but also to foreshadow events that will occur.

Beagle illustrates foreshadowing once again in the curse placed upon Hagsgate. This thriving town holds a curse that deters the residents from having children. The curse states:

You whom Haggard holds in thrall,

Share his feast and share his fall.

You shall see your fortune flower

Till the torrent takes the tower.

Yet none but one of Hagsgate town

May bring the castle swirling down. (85)

The reader learns from a man named Drinn that a child was born in Hagsgate twenty-one years ago, though the parents were unknown. The nature of his birth is unusual. Drinn recounts: "It was lying on a butcher's block, not crying, although there was snow, but warm and chuckling under a comforter of stray cats. They were all purring together, and the sound was heavy with knowledge. I stood by the strange cradle for a long time, pondering while the snow fell and the cats purred prophesy" (88). The reader later understands that the child was Prince Lír, placed on Haggard's doorstep. The curse foreshadows the demise of Haggard's castle. The torrent refers to the sea outside of the castle, and Prince Lír is the ultimate demise of the castle and, consequently, Hagsgate. This curse is later remembered by Molly Grue while she is conversing with the guards (138). The guards do not believe the curse could be reference to Prince Lír, though the reader has a contrary understanding.

As part of his use of poetry for character exposition, Beagle allows the reader some insight into the heart of Prince Lír. He falls in love with the Lady Amalthea at first sight and sings to himself:

What is it that is happening to me?

What is it that is happening to me?

I cannot tell whether to be glad or be afraid.

What is it that is happening to me? (114)

Even before the reader witnesses the meeting of the Lady Amalthea and Prince Lír, it is understood that something will happen to him because of these feelings. Beagle is

foreshadowing that these feelings will lead to Prince Lír becoming a hero for the Lady Amalthea's sake.

Though he becomes a hero, the Lady Amalthea still confuses him because she is not swayed by the typical heroic deeds of killing dragons and answering fatal riddles. He watches her as she walks around a table in the kitchen, singing to herself:

> If I danced with my feet
>
> As I dance in my dreaming
>
> As graceful and gleaming
>
> As Death in disguise –
>
> Oh, that would be sweet,
>
> But then would I hunger
>
> To be ten years younger,
>
> Or wedded, or wise? (131)

Those readers that are familiar with Beagle's works would find the reference to his short story "Come Lady Death" (1978) embedded in the song.[5] Beagle is helping the reader fall into a pattern of using the songs and poems as a form of understanding the characters more deeply. The Lady Amalthea always dreams of the events at the Midnight Carnival and her home in the forest as an immortal being; however, she now possesses human feelings. The reader is left to wonder what will become of the Lady Amalthea's desires. If she regains her immortality, she may want her mortality back and long for things only mortals desire. Beagle is showing that the Lady Amalthea is falling into a trap that humanity as a whole suffers from, despite her true form being one of an immortal

[5] In "Come Lady Death," an elderly aristocratic woman invites Death to her ball. Death appears as a young woman and proceeds to dance among the mortal guests in attendance. It is remarked during the story that Death is a graceful dancer. See also the previous discussion of "Come Lady Death" in regards to escapism.

unicorn. She is becoming human in that she does not know what she truly wants or what will bring true happiness.

Prince Lír sings another song to the Lady Amalthea, though it leads the reader to believe that it is about King Haggard. Prince Lír learned the song from one of Haggard's men, yet the song implies feelings or actions that Haggard may have had or done in the past. The final stanza indicates that it could refer to Haggard at present:

> And I say to myself, when there's time for a word,
> As I gracefully grow more debauched and depraved,
> 'Ah, love may be strong, but a habit is stronger,
> And I knew when I loved by the way I behaved.' (150)

Haggard was a young man at one time, and it is possible that this song may be the story of how he became so embittered. The final stanza supports this due to Haggard's emphasis on mechanics rather than emotion; he is cold and calculating and values his habits over softer emotions such as love.

Haggard's son, Prince Lír, values love more than habits. This sentiment is illustrated by his propensity to sing, which Haggard notes to the Lady Amalthea on the tower overlooking the sea. Prince Lír sings to himself as he ventures on a new quest: "I will love you as long as I can, / However long that may be . . ." (156). In The Last Unicorn, it is apparent that he can love the Lady Amalthea physically for only a short time, yet he still longs for her at the end of the story and wishes to search for her. He later declares: "I am not King Haggard. I have no wish to capture her, but only spend my life following after her – miles, leagues, even years behind – never seeing her, perhaps, but content" (199). Lír is true to his word. While the short story "Two Hearts" (2005)

was written many years later, Beagle foreshadows that Prince Lír will continue to love the Lady Amalthea as the unicorn for the rest of his life, and "Two Hearts" indicates that the reader's final assumptions of Prince Lír's life after The Last Unicorn were true. Beagle had no intention of continuing The Last Unicorn at any time. The foreshadowing was likely unintentional at the time but relevant to "Two Hearts." In "Two Hearts," King Lír is old and forgetful except for the mention of the unicorn. He always remained the hero that the unicorn made him become and takes a final quest to help a little girl named Sooz save her village from a griffin. The griffin is eating the children of her village. The unicorn rescues Lír a final time before his death while fighting a griffin, and he dies with his eyes on the unicorn he loves. Her final rescue of Lír is evidence that the unicorn truly loved him outside of her mortal form.

The Last Unicorn ends with Molly and Schmendrick continuing their journey together, "out of this story and into another" (212). In this final poem, Beagle concludes the drama of this story with a light-hearted ballad about truth and deception. Much like Captain Cully's ballads, this final song follows the same *abcb* rhyme scheme typical of a ballad. Schmendrick and Molly sing together about a poor harper seeking the hand of a woman. He tells her that he is simply a harper, not a king, lord, or soldier. She is willing to accept him, yet the final stanza discusses deception. The harper begins:

> 'But what if it prove that I am no harper?
> That I lied for your love most monstrously?'
> 'Why, then I'll teach you to play and sing,
> For I dearly love a good harp,' said she. (212)

While arguably not foreshadowing anything in the story or referring to anything that has passed, this final song serves the distinct purpose of ending the story in a light manner. It encompasses the main purpose of the story, which was to teach reliance on others to find your true self. Those that love you will stay by your side, not abandon you. It is through their continual love and support that you find who you are meant to be.

Unlike The Last Unicorn which interweaves poetry with prose, Beagle's novel The Innkeeper's Song contains very little poetry. Actually, the book itself is inspired by a song Beagle wrote around 1983; it was approximately eight years later that he decided to find out what happened to these women in the song and therefore wrote the book (Cochran, personal communication). The reader opens the novel and notices a song about an incident involving three mysterious women who visit an inn and ride off with the innkeeper's stable boy. While the song does foreshadow a specific instance in the story, it sets the mood for what is to come. The reader is likely intrigued by the circumstances regarding these three women, just as Beagle was intrigued and wanted to know the circumstances surrounding their visit to the inn.

The Innkeeper's song begins:

> There came three ladies at sundown:
> one was brown as bread is brown,
> one was black, with a sailor's sway,
> and one was pale as the moon by day.

Sundown implies a time when the recluses of the world stereotypically enter the world. Beagle describes for the reader what the women will look like, and all three are

immediately unusual. The time of day that they happen upon the innkeeper indicates that unusual circumstances will follow them.

They are further described:

> The white one wore an emerald ring,
> the brown led a fox on a silver string,
> and the black one carried a rosewood cane
> with a sword inside, for I saw it plain.

The reader will learn the names of these women and finally recognize the descriptions and assign them to specific names. The white one is Lukassa, newly raised from a watery grave. Lukassa is given her emerald ring by Lal, who is referred to at various points as Lal the Black. Lal is a storyteller and also seems to have some magical powers. She also carries a rosewood cane as her weapon. The brown one with a fox on a silver string is Nyateneri, a warrior who disguises himself as a female to escape those hunting him. The reader will also learn that the fox is not just a pet but a human as well that shifts between the two forms, yet the song makes the fox seem negligible at first glance.

The third and fourth stanzas of the song refer to the specific incident that happens under the innkeeper's roof:

> They took my own room, they barred the door,
> they sang songs I never had heard before.
> My cheese and mutton they did destroy,
> and they called for wine, and the stable boy.
>
> And once they quarreled and twice they cried –

Their laughter blazed through the countryside,

The ceiling shook and the plaster flew,

And the fox ate my pigeons, all but two.

When these women enter the innkeeper's establishment, they demand the best room and privacy. During their stay, they eat what they can and drink. Lal gets very drunk (practically draining the best wine supply in the inn), Nyateneri gets into a fight in the bathhouse, and Lukassa dozes on the bed with the fox. Eventually, emotions get the better of them and the stable boy is summoned. The ceiling shakes and plaster falls because the group has a sexual encounter together; the fox slips away during this time and raids the pigeon coop.

The innkeeper survives this hectic night, but not without a final loss:

They rode away with the morning sun,

the white like a queen, the black like a nun,

and the brown one singing with scarlet joy,

and I'll have to get a new stable boy.

After the group recovers from their alcoholic stupor and realizes that Nyateneri is, in fact, a man, they continue on their journey together. "Scarlet joy" refers to Nyateneri's contentment with the outcome of his/her attempted assassination, and the bearing of Lukassa and Lal are referred to with "like a queen" and "like a nun," respectively.

The second time the reader finds a song is in the prologue; it is a haunting rhyme called "The Black Woman's Rhyme." The song is sung to the drowned Lukassa by whom the reader comes to understand is Lal; it is through this song that Lukassa is called back to life from the river:

Dark to daylight, stone to sky,

caterpillar, butterfly,

sleeping, waking, buried, blind,

come and seek me, come and find… (4).

This song was used not only to raise Lukassa from her watery grave, but also to foreshadow the quest the women take together. They search for a nameless wizard in his weakened state, thus the rhyme can be interpreted as an invitation to search for the him.

Beagle's use of language is unique in that it allows the reader to experience his stories in an individual way. It is through Beagle's poetry and prose that the reader experiences a story that takes them on a journey with the characters. While the reader experiences the journey with the characters, he is able to begin to understand the characters as human beings.

CARL G. JUNG AND THE WORKS OF PETER S. BEAGLE

INTRODUCTION

Fairy tales and fantasy literature have the ability to speak to the inner self of a reader. This often occurs through identifying with the story as a whole but more often through identifying with the characters themselves. Little boys tend to emulate the dashing prince, while little girls adore the idea of being the princess rescued from a tower by her one true love. They learn to dislike the evil antagonists in the story and cheer on the virtuous protagonists. However, some little girls want to strap on a sword and be the prince themselves, and some little boys identify best with the villain, or even the delicate princess! There is nothing wrong with either vantage point, yet it becomes apparent that different aspects of the child's personality are exhibited based on the character he or she identifies with.

The unusual nature of Beagle's works is rooted in the way he uses the fairy tale/fantasy story. While he does utilize elements seen in fairy tales as Opie defined them, Beagle creates characters that are multidimensional and real. The protagonists are imperfect, the antagonists can by sympathized with, and reality fuses with fantasy. These characteristics allow the stories to be analyzed, especially the characters.

Much like humans, Beagle's characters exhibit qualities that can be analyzed according to classic theories of identity and identity development. Carl G. Jung, a Swiss psychologist who branched off from Freudian theories of identity formation and developed a theory based around balance and symbolism, created one such theory of identity development.

THE THEORIES OF JUNG AND THE CREATIVITY OF BEAGLE

Carl G. Jung (1875-1961) was a clinical psychologist who took a great interest in patients suffering from schizophrenia. This mental disorder is characterized by "delusions, hallucinations, and disorganized speech and behavior (the "positive" symptoms) and by flat affect, social withdrawal, and the absence of volition (the "negative" symptoms)" ("Schizophrenia" 1953). While performing a case study of a 15 ½- year old girl, Jung began to form his theory. The young woman, who purported to possess psychic abilities and claimed to be possessed by various personalities separate from her own, became a subject of interest for Jung. He believed that these separate personalities were actually manifestations of various aspects of the young woman's unconscious (Storr 14). The unconscious is the inner self and the images contained therein. From this, Jung began to theorize the presence of a collective unconscious; this term is used to describe a set of images (known as archetypes) that Jung believed to be ingrained within every human being. The manifestation of these images may be tainted by the society and culture the individual originates from, but at their core these images follow a similar pattern.

Jung's primary focus in regard to studying the human psyche was one of balance. He believed that mental illness was the result of "disunity" within the patient's personality; conversely, "unity" resulted in mental health (Storr 14). Jung was familiar with the terms dissociation and repression. Dissociation was defined by Pierre Janet as an unconscious phenomenon in which latent parts of the patient's personality take control, which could manifest themselves as different personalities; this was referred to

as "splitting of the personality in which the right hand didn't know what the left was doing" (Storr 14). Freud introduced a slightly different term: repression. This was defined as "making the unacceptable unconscious, and thus inaccessible" (Storr 14). Freud believed that the patient/individual would internalize something unsatisfactory, burying it deep within the unconscious that he or she finally became unaware of its existence, arguably as a form of self-preservation. Ideally, the goal of analytical psychology is to find the root of the individual's difficulties and facilitate healing once the source is found. While Jung accepted Freud's definition of repression, he continued to work with the idea of fragmented personalities and the resulting sub-personalities, especially in patients suffering from schizophrenia. As a result, Jung created the word association test,[6] which allowed him to claim the presence of complexes. A complex referred to a group of words on the word association test that were linked by a common theme and what the resulting associations contributed to this theme (Storr 15). While the study seems simple at first glance, it was groundbreaking in that it allowed the psychologist to objectively measure the ever-changing contents of the unconscious. Jung's studies of schizophrenia allowed him to conclude that humans had a collective unconscious. Jung's knowledge of religion and mythology also led him to conclude that parallels could be seen between mythology and psychotic material, namely that men had a myth-producing level of mind common in all humans (Storr 15-16). These mythological symbols led Jung to create the concept of archetypes and expand on their relationships to the collective unconscious, dreams, and fairy tales.

Jung once said of archetypes:

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[6] These tests involved presenting the patient with a list of word prompts and he or she had to respond with the first word that came to mind. The more emotionally arousing the word, the longer the delay in response time.

> All of the most powerful ideas in history go back to archetypes. This is particularly true of religious ideas, but the central concepts of science, philosophy, and ethics are no exception to this rule. In their present form they are variants of archetypal ideas, created by consciously applying and adapting these ideas to reality. For it is the function of consciousness not only to recognize and assimilate the external world through the gateway of the senses, but to translate into visible reality the world within us. (qtd. in Storr 16)

Archetypes are the mental representations of the collective unconscious, often seen in dreams and fairy tales. Jung was a strong believer in the restorative power of dreams, for dreams are an avenue to an individual's search for meaning and are also necessary for memory consolidation.[7] In dreams, the individual exhibits images, which Jung believed to be representations of the unconscious. These images provided glimpses into the unconscious and also gave clues as to the true nature of a patient's distress. When analyzed, dreams are useful tools for understanding the imbalance occurring within the unconscious, and the individual can take the necessary steps toward correcting the imbalance and thus restoring his or her mental health.

Jung was a staunch believer in the power of fairy tales on the human psyche. They helped the reader confront his own imbalances within his unconscious and perhaps aid him in finding a piece of that balance once again. In Jung's opinion, the concept of losing inner balance by the loss of self and the ensuing redemption which follows (via the quest in the story) was an illustration of the regaining of balance within the psyche. The

[7] Smith, R. Scott. Personal communication. 1 September 2008.

archetypal patterns presented in fairy tales were examples and clues that lead the reader through his own unconscious, and the character with whom the reader identifies is actually the reader himself. The reader confronts his inner self and the reconciliation he needs to make with society's demands. Jung regards dreamers and those that encounter the waking dreams of fairy tales as one and the same. Both dreams and fairy tales bring to light what the individual is always trying to reconcile. Jung states:

> …compensation certainly did not fall out as the dreamer would wish, by handing him a solution on a plate; rather it confronted him with a problem to which I have already alluded, and one which life is always bringing us up against: namely, the uncertainty of all moral valuation, the bewildering interplay of good and evil, and the remorseless concatenation of guilt, suffering, and redemption. (Jung, Essential 127)

It is in such a way that dreams and fairy tales act similarly by confronting the individual with his or her own uncertainties and the path to redemption.

Marie-Louise von Franz noted in her career the various archetypal patterns in fairy tales and their impact on the way the reader interprets the story.[8] Jung believed that archetypal patterns are mental representations of the unconscious. Four of these various archetypes are very relevant to the fantasy/fairy tale genre. They are: Mother, Rebirth, Spirit, and Trickster. Beagle's works contain all four of these archetypes as represented by the characters and their reactions and personalities over the course of the story.

The mother archetype is likely the most powerful. This archetype can appear "under an almost infinite variety of aspects" which include mothers, grandmothers,

[8] See the discussion of archetypal patterns in fairy tales later in this chapter, as von Franz was a student of Jung.

stepmothers, and ancestresses (Jung, Archetypes 15). The mother can also change from mother to maiden or mother to beloved (Jung, Archetypes 15). Overall the mother is symbolic of fertility, but also of humanity's longing for redemption (Jung, Archetypes 15). All archetypes have an opposite, much like the unconscious has the anima and animus (Jung, Archetypes 104). The opposite of the mother is the father; the mother is "the matrix – the form into which all experience is poured," while the father is "the *dynamism* of the archetype, for the archetype consists of both – form and function" (Jung, Archetypes 35-36). The father figure represents "statements, actions, tendencies, opinions, etc." and in men, this figure "very often produces a certain credulity with regard to authority and a distinct willingness to bow down before all spiritual dogmas and values; while in women, it induces the liveliest spiritual aspirations and interests" (Jung, Archetypes 92). In fairy tales and fantasy stories, it can be surmised that the ideal would be to have the mother and father archetypes in order for the reader to see the balance necessary within his or her own unconscious.

Beagle's stories contain the mother and father archetypes. In The Last Unicorn (1968), Molly Grue and the unicorn/Amalthea are arguably the mother archetypes, while King Haggard represents their opposite as the father archetype. Molly acts as the mother figure towards Captain Cully and his men, the Lady Amalthea, and later Sooz in "Two Hearts" (2005). King Haggard was not only the father to Prince Lír, but his actions toward the characters of the story indicate him as the father archetype and Molly's counterpart. The unicorn/Amalthea changes her role from a spiritual mythological mother to the beloved of a prince. Jung believes that this archetype leaves room for movement and changes in position beyond the woman's control, for the mother has "the

archetype projected upon her, which gives her a mythological background and invests her with authority and numinosity" (Jung, Archetypes 17).

The reader's first introduction to Molly Grue in The Last Unicorn is of a bitter, cynical woman who takes care of Jack Jingly and his men. When Cully requests that she add more water to the soup because they have company, Molly exclaims: "I'll not have it, Cully, the soup's no thicker than sweat as it is!" (Unicorn 56). Despite her apparent hard nature, she defends Cully like a mother when she later admits her suspicion of Schmendrick, saying: "Gut him, Cully, from gills to guilt, before he does you the way the last one did" (Unicorn 56). Cully then responds kindly: " Ah, that's only Molly Grue's way…she guards me better than I do myself…It is only natural that Molly should become suspicious, pinched, dour, prematurely old, even a touch tyrannical…But she's a good heart, a good heart" (Unicorn 57). The dialogue between Cully and Molly indicates that, despite what appears to be a common-law marriage, Molly takes care of Cully in a way that a mother might watch over a child. She is concerned about Cully and his men having enough nourishment when she protests Schmendrick's dietary intrusion, and she reminds Cully to be careful so he does not find himself in difficult circumstances. Though Molly appears rough around the edges and acts as the strict mother, Cully is quick to note that she is a decent, kind woman. This side of the mother role is later changed when she returns to the maiden archetype. Molly has to balance the role of mother and maiden as the story progresses.

The archetypal change in Molly occurs when she changes from her mother role to the maiden role, showing the achievement of balance necessary for her as a character and as a person. Acting as Cully's cook and veritable wife, she lost her innocence and her

ability to dream. This resulted in an imbalance in her unconscious, leading her to outwardly show her inner discontent. Her hardness is the animus. When she meets the unicorn, suddenly she is made aware of the imbalance within her unconscious: the unicorn is the physical representation of her anima, the hidden side of her that is deemed unnecessary. Her encounter with the unicorn leads to a flood of emotion indicative of the beginning of her healing:

> She neither moved nor spoke, but her tawny eyes were suddenly big with tears. For a long moment she did not move; then each fist seized a handful of her hem, and she warped her knees into a kind of trembling crouch. Her ankles were crossed and her eyes were lowered…Molly Grue was curtsying…Molly sprang up, red from hairline to throat hollow. "Where have you been?" she cried. "Damn you, where have you been?"…"Where were you twenty years ago, ten years ago? How dare you, how dare you come to me now, when I am *this*." (Unicorn 69-70)

Molly then begins to cry, finally realizing that she has found the balance she had sought for a long time: "She reached up then to lay her hand on the unicorn's cheek; but both of them flinched a little…Molly said, 'It's all right. I forgive you.'" (Unicorn 70). This forgiveness indicates that Molly is not only forgiving the unicorn for not coming to her sooner but is also forgiving herself for ignoring the inner self that she denied in favor of the animus she had to project to Cully and his men. Jung's mother archetype remains valid in Molly because she illustrates the reader's desire for redemption while she transforms from mother to maiden. Molly retains this newfound balance throughout The

Last Unicorn and in "Two Hearts," shifting between the mother and maiden archetypes as the situation dictates.

Molly is then seen to act as the mother toward the Lady Amalthea as she searches for the other unicorns, and later as the concerned mother when Amalthea begins to fall in love with Lír. When Schmendrick turns the unicorn into a young girl, Molly is furious at the prospect. In shock, she says: "'Oh, what have you done?' and, heedless of any danger, she ran to the girl and knelt beside her" (Unicorn 102). Molly proceeds to croon over Amalthea's sleeping form, smoothing her hair and demanding Schmendrick's cloak to cover the girl's nakedness. She berates Schmendrick for giving her such a poor form, and protects Amalthea from hurting herself in the midst of her frantic clawing at the human body. Molly takes the protective role of watching over Amalthea like a worried mother, taking notice as Lír begins to fall in love with Amalthea. It can be surmised that Molly accepts the role of the mother of the castle: the cook, maid, and confidant. Lír turns to Molly for advice and editorial remarks regarding his wooing and poetry, and the castle relies on her for many tasks that would take several women; however, Molly continues the quiet strength of the mother role and accomplishes all of them:

> Molly Grue cooked and laundered, scrubbed stone, mended armor and sharpened swords; she chopped wood, milled flour, groomed horses and cleaned their stalls, melted down gold and silver for the king's coffers, and made bricks without straw. And in the evenings, before she went to bed, she usually read over Prince Lír's new poems to the Lady Amalthea, and praised them, and corrected the spelling. (Unicorn 152)

Molly continues to fulfill the mother figure set forth during her time with Cully and his men. She continues to be a hard worker and does the impossible, as likened to the fairy tale trick of creating bricks without straw, yet she continues to nurture the impressionable Lír and guide Amalthea as she forgets her identity. She admonishes Amalthea for her cold behavior toward Lír:

> "You are cruel to him," Molly said… "Cruel?" she [Amalthea] asked. "How can I be cruel? That is for mortals."… In a low voice she [Molly] remarked, "You might give him a gentle word, at the very least. He has undergone mighty trials for you."… "He wishes you to think of him. Knights and princes know only one way to be remembered. It's not his fault. I think he does very well." (Unicorn 133)

Molly attempts to redeem Lír in Amalthea's eyes and succeeds. She wants only the best for the unicorn/Amalthea and Lír, and when Amalthea falls in love with Lír, Molly recognizes that Amalthea's happiness may truly be with Lír and not as an immortal unicorn. On their final journey through the Red Bull's passage, as Amalthea implores Lír to keep Schmendrick from turning her back into a unicorn, Molly shows the nurturing, caring mother archetype when she turns to Schmendrick and tells him: "Let her stay the way she is. Let her be" (Unicorn 181). In those words, Molly demonstrates that she is willing to let go of her child (Amalthea) so she may finally find happiness with the man she loves. Molly demonstrates that redemption in this mother archetype comes from letting go of someone you love if it means that individual's betterment. It is only after the unicorns have returned to their forests that Molly becomes the maiden again, riding away and singing with Schmendrick.

Despite the role shifts, Molly never wavers nor loses the balance she found earlier; her unconscious remains balanced between the anima and animus. Molly's animus is always one of the mother type, forever concerned for those around her. However, she needs to find her inner maiden as the anima in order to become whole. Molly has lost her inner young maiden as a result of staying with Cully, but she regains it in meeting the unicorn and finding her redemption. She retains some of her anima in her ability to believe in the impossible and become less cynical, but her animus continues to shine as the mother archetype in order to guide and nurture the other characters when they need it.

Molly is encountered once more in "Two Hearts" (2005) and resumes the role of mother to Sooz while Sooz is away from her own parents. Sooz is a nine-year-old girl whose village is plagued by a griffin who devours some of the neighborhood children. The best knights have been unsuccessful at killing the beast, so Sooz runs away to find the king who could help Midwood's residents defeat the griffin. While Schmendrick acts mostly aloof and focused on traveling to Lir,[9] Molly takes great care in watching over Sooz as if Sooz were her own daughter. Sooz speaks of Molly's gentleness and maternal ways:

> We were sitting under a tree, watching the sun go down, and she was brushing things out of my hair…She started braiding my hair around my head so it wouldn't get in the way…Molly's face didn't change, but she put her arm around my shoulder and hugged me close for a moment…Molly finished with my hair and gave it a gentle tug in back to

[9] "Lir" is spelled without the accent over the 'i' in "Two Hearts." This was an editorial mistake in the first printing.

> bring my head up and make me look straight into her eyes." ("Hearts" 22-23)

Molly assumes the nurturing role towards Sooz to help her feel more secure on a journey that will not be entirely safe. She is protective, kind, and stern when necessary. Sooz is representative of the unconscious acting according to the emotion and the intuitiveness of childhood before society places too much pressure on the individual to conform. Molly will not suppress Sooz's spirit but chooses to guide her instead of commanding her. She acts as the nurturing mother archetype, and the reader is reminded of the ideal mother-type who loves her child unconditionally.

The unicorn acts as the mother toward Schmendrick but especially toward Molly at the beginning of their journey together in The Last Unicorn. Jung believed that the mother is the matrix into which all experience is poured and is representative of man's desire for redemption, and the unicorn is representative of that notion. The unicorn is an immortal, so she is the ancestress and the experienced one. She is also representative of the caring and nurturing qualities seen within the mother archetype. This is reflected in her human name of Amalthea. Sir William Smith states:

> Amalthea, the nurse of the infant Zeus in Crete, was according to some traditions the goat which suckled Zeus, and was rewarded by being placed among the stars. According to others Amalthea was a nymph, who fed Zeus with the milk of a goat. When this goat broke off one of her horns, Amalthea filled it with fresh herbs and gave it to Zeus, who placed it among the stars. According to other accounts Zeus himself broke off one of the horns of the goat, and endowed it with the power of becoming filled

> with whatever the possessor might wish. Hence this horn was commonly called the horn of plenty (cornucopia), and it was used in later times as the symbol of plenty in general. (21)

The unicorn cares for and nurtures Schmendrick and Molly, who act as surrogate children throughout the story. Schmendrick seeks the approval of the unicorn much like a child offers deference and seeks the approval of his mother, yet it is Molly who is able to touch the unicorn. The unicorn does not shrug Molly away, for Molly "often put her hands on the unicorn when she was sad, or tired, or afraid" (Unicorn 78). The unicorn, however, turns from her mother archetype into the beloved when she becomes the human girl that Lír falls in love with. Oddly, the unicorn considered herself whole at the start of her journey. By the end of her journey, however, the human part of her remains and this causes her to regret, an emotion she never had to experience. While she once again assumes the role of the ancestress as an immortal being, her anima and animus will be forever unbalanced because she cannot simultaneously be Lír's mortal lover and the immortal unicorn. Society demands that she has to choose, much as society demands that the reader choose between conformity and inner desires.

Just as Molly and, to a degree, the unicorn are representative of the mother archetype, King Haggard is an example of the father archetype. The father figure represents "statements, actions, tendencies, opinions, etc." and in men, this figure "very often produces a certain credulity with regard to authority and a distinct willingness to bow down before all spiritual dogmas and values" (Jung, Archetypes 92). The values that Haggard holds dear are actions, habits, opinions, and the like. Haggard's spiritual dogma is his quest to find what makes him happy. He states to Schmendrick at their first

meeting: "They [courtly pleasures] are nothing to me…I have known them all, and they have not made me happy. I will keep nothing near me that does not make me happy" (Unicorn 116). Repeated actions hold no interest to him, for he tells Mabruk: "In the past, you have performed whatever miracle I required of you, and all it has done is spoil my taste for miracles…A master magician has not made me happy. I will see what an incompetent one can do" (Unicorn 120). Haggard's only interest is in his own habits and opinions. Unlike Molly who is nurturing and warm, Haggard is cold and calculating. As Molly's mother archetype opposite, he embodies authority as the father archetype. People mean very little to him; even his adopted son Lír was a feeble attempt at finding happiness for himself. On a tower overlooking the sea where the unicorns are trapped, Haggard speaks to Amalthea:

> "Nay, what concern have you or I with Lír, truly?" he asked. "He's none of mine, either by birth or belonging. I picked him up where someone else had set him down, thinking that I had never been happy and never had a son. It was pleasant enough at first, but it died quickly. All things die when I pick them up. I don't know why they die, but it has always been so, save for the one dear possession that has not turned cold and dull as I guarded it – the only thing that has ever belonged to me." (Beagle 154-155)

As a result of Haggard's cold nature, Lír always seems quietly to desire his father's approval. Lír finally finds that warmth and approval with Molly, while Haggard continues to remain bitter except for the unicorns. By the end of the story, the reader comes to understand that the father archetype embodied by Haggard is only happy when

he feels a sense of control and ownership over people and beasts. Haggard consistently shows in his statements and actions that the only authority he understands is his own. Haggard's anima and animus are balanced in that his animus is made apparent when he shows a degree of awe towards Amalthea as a result of recognizing what she is. However, his anima continues to exert control over her, Molly, Schmendrick, and Lír; it is only when he has control that Haggard finds happiness, even though he does not directly admit to this fact.

While the mother and father archetypes add stability in a story as paragons of nurturing and authority, respectively, the trickster figure brings an element of surprise and humor in Beagle's works. The trickster is often characterized as: "the "simpleton" who is "fooled" or "cheated…" and who also possesses a fondness for "sly jokes and malicious pranks" (Jung, Archetypes 135). Schmendrick readily exhibits the trickster archetype in The Last Unicorn as the wise fool who was cheated out of mortality by Nikos and is the bumbling magician who uses his magic to try to get out of inopportune situations. Schmendrick could arguably be seen as a positive trickster. Beagle briefly adds Mommy Fortuna as a negative trickster who uses magic to dupe others and advance herself through the suffering of others.

Schmendrick, at first glance, would seem to be the simple, bumbling magician. He works simple magical amusements for the patrons of the Midnight Carnival, all the while looking to the unicorn with a sly glance:

> Schmendrick stood on a box and did tricks. The unicorn watched him with great interest and a growing uncertainty, not of his heart but of his craft. He made an entire sow out of a sow's ear; turned a sermon into a

> stone, a glass of water into a handful of water, a five of spades into a twelve of spades, and a rabbit into a goldfish that drowned. Each time he conjured up confusion, he glanced quickly at the unicorn with eyes that said, "Oh, but *you* know what I really did." Once he changed a dead rose into a seed. The unicorn liked that, even though it did turn out to be a radish seed. (Unicorn 31)

Schmendrick takes great pride in confounding Rukh, Mommy Fortuna's lackey, with riddles because it will take Rukh all night to solve one if it is difficult enough. He tricks Rukh long enough with a riddle about why a raven is like a writing desk in order to get his keys to free the unicorn; he casts a spell to dump water on an outlaw but douses the Mayor instead; he tricks a talking skeleton into revealing the doorway to the Red Bull's passage for a drink of wine from an empty bottle. All of Schmendrick's tricks are used for fooling others and advancing himself, yet it his good nature that keeps him from falling into the trap of malicious trickster so often characterized by the archetype. It is Schmendrick's anima that keeps him honest and innocent enough to have good intentions; he wishes to help the unicorn even though she cannot turn him into a true magician. The animus he must present to the world is one of the clumsy, inept magician. His mentor, Nikos, was considered to be the greatest of all magicians, and he commented about Schmendrick's apparent lack of skill:

> "My son, your ineptitude is so vast, your incompetence so profound, that I am certain you are inhabited by a greater power than I have ever known. Unfortunately, it seems to be working backward at the moment, and even I can find no way to set it right…I grant it that you shall not age from this

> day forth, but will travel the world round and round, eternally inefficient, until at last you come to yourself and know what you are." (Unicorn 107-108)

It is through this curse of immortality that Schmendrick comes to understand his unconscious; he has to release himself to magic's control in order to tap into his true powers. Jung states that immortality is not unusual in an alchemist: "By penetrating into the unconscious he makes a connection with his unconscious contents… The transformation is often interpreted as a prolongation of the natural span of life or as an earnest of immortality. The former is the case with many alchemists…" (Archetypes 69-70). Schmendrick finds his salvation and balance when he finally surrenders himself to his unconscious, as represented by his ability to perform powerful magic despite his apparent incompetence.

Conversely, Mommy Fortuna embodies the negative trickster. She uses her powers to trick those around her out of their money with spells of seeming; she disguises a pathetic dog as Cerberus, an ape with an injured foot as a satyr, and a lion as a manticore. These spells act as illusions over the actual animal. She lacks the ability truly to change things, unlike Schmendrick, who has the ability to transform the object itself. Mommy Fortuna's greatest downfall is that she oversteps her boundaries. Schmendrick notes to the unicorn: "Her shabby skill lies in disguise. And even that knack would be beyond her, if it weren't for the eagerness of those gulls, those marks, to believe whatever comes easiest" (Unicorn 20). Mommy Fortuna preys on the fears of others especially when she takes on the persona of Elli, or Old Age, and her greatest accomplishment is preying on these fears for money. Not only does she trick her patrons with shabby spells

that utilize their unconscious against them, she does so for the sake of feeling as though she has power over the people and animals involved with the carnival. She preserves her fragile identity by fooling others; the use of her abilities to harm or fool others makes her the negative trickster. Even at the very end as she outstretches her arms to embrace the harpy's deadly strike, she cries out: "Not alone! … You never could have freed yourselves alone! I held you!" (Unicorn 39). Up until her death Mommy Fortuna continues her spell of seeming: she seems to believe that she had power over the deadly harpy or that she could hold a unicorn captive. She fooled herself as readily as she fooled her customers, and her self-described powers were an illusion made to hide a trickster who was disappointed in herself and her lost dreams. The animus of Mommy Fortuna overpowered the anima; she projected to the world that she had all the power she needed to hold powerful mythical creatures captive, yet her anima would be one of insecurity and beliefs as insubstantial as her spells.

Beagle also introduces his readers to another trickster figure in Tamsin; this trickster is portrayed in legend as malicious and devious yet proves to have a choice regarding what it does. This trickster is the pooka. Evan, her stepfather, cautions Jenny Gluckstein to be wary of encountering a pooka:

> "Jenny, you want to be very careful if you see a black one [wild horse] – all black, like your cat, without a white hair on him anywhere. It might be a pooka." … I said, "A *pooka*?"
>
> Evan grinned at me. "Very magical creature. The country people say it can change into almost anything – an eagle, a fox, even a man, if it

> wants to. But mostly you meet it as a fine black pony, absolutely black, inviting you to get on its back and take a ride. Don't you do it."
>
> … I said, "Why shouldn't I go for a ride on a pooka?"
>
> "Because it'll toss you right into a river, or into a bramble patch. That's a pooka's idea of a good joke. They aren't as dangerous as Black Annis or Peg Powler or the Oakmen, but you don't ever want to trust one. *Very* warped sense of humor, pookas have." (Tamsin 41)

Jenny eventually encounters the pooka as a result of her interactions with the ghost of Tamsin; Jenny is only able to determine that the animal she is facing is a pooka or not by looking at his eyes, which are the only things that remain unchanged. The mythical creatures of the English countryside come out of hiding and either help or hinder Jenny's quest to free Tamsin of her earthly bonds. Yet the pooka stands out as the trickster that embodies Jung's principle of archetypal duality. The pooka has a degree of respect toward Tamsin and listens to her criticism when he is caught trying to coerce Jenny to mount his back. Tamsin states: "Jenny, this creature is the Pooka. Pay no mind to the shape he wears, for he's none of his own and no soul neither. Ware him ever, trust him never, but when the wind's right he has his uses" (Tamsin 138). Throughout the story the pooka watches Jenny, speaks with her on occasion regarding Tamsin, and offers some advice, yet Jenny always has a sense of distrust toward this creature. The reader later learns that the pooka has an interesting relationship with Tamsin: disguised as her brother Hugh, the pooka carried Tamsin out of the forest and back home on the night of her death.

The pooka comes to Tamsin and Jenny's rescue once again when Tamsin disappears with Judge Jeffreys. Desperate to go after Tamsin and save her from this evil spirit and reunite her with her lover Edric Davies, through the sound of the Wild Hunt, Jenny begs the pooka for help: "You have to, you have to! I have to get to her!" to which the pooka calmly responds: "Do you remember her words on the day we met? … She warned you never to trust me, never to mount my back, for I would surely hurl you into a bog or a briarpatch and abandon you there. I am still what I am, Jenny Gluckstein" (Tamsin 250). Jenny ignores this warning and chooses to trust the pooka to get her to Tamsin. The pooka takes her to Tamsin and does not throw her from his back but rather stops running abruptly so Jenny is thrown over his head and lands in a soft mud patch almost at Tamsin's feet. He then walks away and calmly tells Jenny to see to the matter at hand herself.

The pooka is unusual in his dualistic nature. While it is readily apparent that he is the trickster archetype of Tamsin, Beagle exhibits the archetype as a balanced entity in one character. Jung's description of the trickster archetype as a sly, shape-shifting, malicious prankster continues to hold true, but the pooka's negative attributes are balanced by the positive: he protects Tamsin indirectly by helping Jenny get to her in time to save her and her lover Edric. He does not deny his true nature, yet he is willing to go against it to help another. The other mythical creatures in Beagle's story tend to be either entirely helpful or entirely malicious. The pooka, conversely, never acts in an all-or-nothing way. He helps and hinders; he guides and deceives. Jung's belief that all archetypes have an opposite is embodied in this one creature; he is simultaneously the good and bad trickster, and Beagle makes this balance seem perfectly normal.

Not all of Jung's archetypes are readily defined in such a clear manner. The spirit archetype is more fluid and vague; it tends to relate to an external personification of the individual's thoughts. Jung notes that the spirit in fairy tales is found when the hero is under internal or external pressures that prevent him from saving himself from a situation on his own; the spirit then appears quite often as a wise old man who helps the hero overcome his deficiency (Archetypes 95-96). In dreams, however, it is difficult to determine if the spirit-figure is morally good, for "very often they show all the signs of duplicity, if not outright malice" (Archetypes 93). It can be understood that the spirit archetype is a personification of the unconscious leading the hero onward when it seems as though answers and direction are lacking. In Beagle's works, however, the sage old man is a character that is not always seen. The spirit archetype in his works is often more subtle, sometimes manifesting itself as a close friend of the protagonist in a non-intrusive way.

Amidst the clamor and action in Beagle's short story "Lila the Werewolf" one character is easily lost to the reader's awareness: Joe Farrell's friend, Ben Kassoy. Farrell tells Ben about Lila in a noisy Automat, to which Ben replies:

> "I told you about Bronx girls. You better come stay at my place for a few days."
>
> Farrell shook his head. "No, that's silly. I mean, it's only Lila. If she were going to hurt me, she could have done it last night. Besides, it won't happen again for a month. There has to be a full moon."
>
> His friend stared at him. "So what? What's that got to do with anything? You going to go on home as though nothing had happened?"

> "Not as though nothing had happened," Farrell said lamely… "It's still Lila, whatever she does, and I just can't get terribly shook about it. A little bit, sure, because what the hell. But I don't know. Anyway, there's no mad rush about it. I'll talk to her when the thing comes up in conversation, just naturally. It's okay."
>
> Ben said, "God damn. You see why nobody has respect for liberals anymore? Farrell, I know you. You're just scared of hurting her feelings." ("Lila" 60-61)

Ben expresses the thoughts that Farrell himself is hesitant to voice, notably that Farrell does not end his relationship with Lila because he is afraid of hurting her feelings. Ben acts as the voice to Farrell's unconscious worries and insecurities and provides advice that seems facetious, yet it carries serious caution and warnings that Farrell tends to brush aside due to his non-confrontational nature. At one point Ben says: "Farrell, if I were you, I'd leave the country. I would" ("Lila" 67). While Ben likely does not mean that Farrell should pull out his passport and buy a plane ticket, he is making the subtle suggestion that he cut ties with Lila while he has the chance.

While Ben fades into the background for the majority of the story aside from the quick glimpses into the conversations Farrell has with him, Ben's advice continues to hang over the story in the back of the reader's mind. Ben realizes Farrell's soft heart is his greatest downfall, and he offers Farrell the advice that he desperately needs regarding Lila. The reader knows through Ben that Farrell's best option would be to make a clean break with Lila before he gets too invested in the relationship and before something bad

happens. Farrell ignores Ben's advice; the reader then sees Lila go on a bloody rampage and understands that Ben knew what was in Farrell's best interests all along.

Ben acts as a personification of Farrell's unconscious, thus showing himself as the spirit archetype. While Jung claims that in fairy tales the spirit archetype appears as an old man, Beagle appears to use the archetypal pattern without the stereotype regarding the wise man's age. In this case, Ben is presumably not an old man but Farrell's contemporary. It can be assumed that Farrell is a relatively young man. Ben, despite appearing as a young man, continues to follow the positive attributes of the archetype by providing Farrell with answers in a situation where Farrell lacks them. Ben helps Farrell overcome his deficiency in that he reminds Farrell of the reality of living with a werewolf and getting too deeply involved. He brings a voice to Farrell's more rational unconscious thoughts and attempts to provide his friend with humorous advice. This spirit archetype is not one of malice but of a good friend who wants the best for Farrell and Lila. Ben, though a young man, is wise beyond his years and acts as the sage in Beagle's story.

One of Jung's archetypes in particular resonates within Beagle's work, and that is rebirth. All of his characters tend to progress through some kind of rebirth by the end of the story, either physically or emotionally. Jung classified five types of rebirth within the archetype: metempsychosis, reincarnation, resurrection, rebirth, and participation in the process of transformation (Archetypes 47-48).

Jung defined metempsychosis as the passage of a soul from one body to the next, thus prolonging that soul's life over a span of several temporal lifetimes; however, the personality cannot be guaranteed to have similar continuity, only karma has some guarantee of continuity (Archetypes 47). Reincarnation, on the other hand, is the

continuation of the personality that metempsychosis does not have. Jung noted that it is in this type of rebirth that the individual may have some recollection of his or her past existences and, "as a rule, reincarnation means rebirth in a human body" (Archetypes 47). The third type of rebirth is resurrection, and this is considered by Jung to simply be "a re-establishment of human existence after death" (Archetypes 48). While these forms of rebirth are relatively familiar to most individuals, Jung distinguishes two more subtle types of rebirth. The fourth type is referred to as rebirth or *renovatio* and is characterized by renewal. In essence, renovatio is a "rebirth within the span of individual life"; this renewal may not occur to the physical body but rather to the personality, which results in a spiritual strengthening and healing (Archetypes 48). This form of rebirth may also result in a complete rebirth of the individual such that a transmutation occurs, and Jung uses the example of a mortal being becoming immortal or divine (Archetypes 48). The final type of rebirth is participation in the process of transformation. In this type of rebirth, the individual experiences rebirth indirectly by taking part in a process outside of the individual, such as a ritual or rite (Archetypes 49).

Jung writes: "Rebirth is not a process that we can in any way observe. We can neither measure nor weigh nor photograph it. It is entirely beyond sense perception. We have to do it here with a purely *psychic* reality, which is transmitted to us only indirectly through personal statements" (Archetypes 50). These personal statements are the tangible proof of rebirth, since this is a process that occurs to the individual in a way that only the individual understands. In Beagle's stories, his characters recount their process of rebirth through their experiences, and as a result of the transformation of the characters

readers are able to be reborn by taking the stories with them into their own realities. At times, the experience of the story does not end with the final page.

Beagle uses the rebirth archetype in the forms of resurrection, renovatio, and the process of transformation. The first two occur to the characters, while the third involves the reader. Resurrection is encountered in Lír in The Last Unicorn and in Sooz's dog in "Two Hearts." In both instances the rebirths revolve around the central figure of the unicorn.

During the climax of The Last Unicorn, the Red Bull encounters the unicorn a final time on the beach where the other unicorns are held captive. In a valiant effort to defend the unicorn from the Red Bull, Lír leaps into the path of the Bull and is trampled into the ground, killed beneath the Bull's hooves. This shock results in the unicorn fighting back against the Bull, eventually driving him into the sea and freeing the other captive unicorns. After the other unicorns flee back across Haggard's kingdom, the unicorn returns to Molly and Schmendrick's side and sees Lír lying in the sand. Beagle writes:

> … the unicorn slipped gently from her [Molly] and moved to where Prince Lír lay with his dark blue eyes already losing their color. She stood over him, as he had guarded the Lady Amalthea.
>
> "She can restore him," Schmendrick said softly. "A unicorn's horn is proof against death itself." . . . . .
>
> It was long that the unicorn stood by Prince Lír before she touched him with her horn. For all that her quest had ended joyously, there was weariness in the way she held herself, and a sadness in her beauty that

> Molly had never seen. It suddenly seemed to her that the unicorn's sorrow was not for Lír but for the lost girl who could not be brought back; for the Lady Amalthea, who might have lived happily ever after with the prince. The unicorn bowed her head, and her horn glanced across Lír's chin as clumsily as a first kiss.
>
> He sat up blinking, smiling at something long ago. "Father," he said in a quick, wondering voice. "Father, I had a dream." Then he saw the unicorn, and he rose to his feet as the blood on his face began to shine and move again. He said, "I was dead." (Unicorn 195-196)

Lír returns to life in the same sense that Jung defined resurrection. The unicorn is the rebirth archetype, and Lír experiences resurrection through his interaction with that archetype. Jung defines resurrection as "a re-establishment of human existence after death" (Archetypes 48) and Lír is killed by the Red Bull in his final act of heroism. He escapes death through the healing given by the unicorn that loves him, and he returns to human existence to rule for many years afterward. Lír's rebirth is not strictly confined to his inner transformation from soft prince to great hero - he is physically transformed from death to life. In both instances, the unicorn controls both forms of rebirth, for it is for the sake of the Lady Amalthea that he becomes a hero, and it is her love for Lír that brings him back from death.

Resurrection also occurs to Sooz's beloved dog Malka in "Two Hearts." When King Lír fights the griffin, Malka attacks the griffin and is killed in the process. Sooz is heartbroken by the deaths of Lír and especially her dog. Molly tries to comfort her, but

to no avail. The unicorn then quietly slips her head over Sooz's shoulder, and Sooz recounts:

> I didn't notice the unicorn. Molly must have, but she didn't say anything. I went on petting Malka, and I didn't look up until the horn came slanting over my shoulder. Close to, you could see blood drying in the shining spirals, but I wasn't afraid. I wasn't anything. Then the horn touched Malka, very lightly, right where I was stroking her, and Malka opened her eyes. ("Hearts" 46)

Lír does not return from the dead this time. The unicorn allows him to pass away after seeing her one final time, knowing in his heart that she always loved him. Once again, the unicorn is the rebirth archetype responsible for the resurrection of Malka and her rebirth into life. Schmendrick is upset that after calling the unicorn to Lír the unicorn turns and saves the dog. Molly assures him: "She loved him too. That's why she let him go" ("Hearts" 47). Resurrection came in the form of the unicorn and is one of the strong rebirth archetypes present in Beagle's stories.

The second type of rebirth is renovatio, or the "rebirth within the span of individual life," and involves a healing and renewal of the individual's personality (Archetypes 48). All of Beagle's protagonists progress through this type of rebirth, ending their journeys changed somehow as a result of their interactions with others. This occurs when the protagonists are at a given stage in their life at the onset of the story. For example, Jenny Gluckstein in Tamsin is an angry teenager who is bitter towards almost everyone around her. After her experiences with Tamsin, Jenny calms down greatly and learns to appreciate her new family and her surroundings in England. Molly turns from a

bitter, cynical woman into an optimistic maiden-like woman after traveling with the unicorn and Schmendrick and learning from her experiences. In the case of Beagle's works, the character's individual life is limited to the story itself yet the archetype of rebirth as renovatio occurs. The protagonists are changed at the end of their lifetime. The antagonists, however, tend to die or remain the same by the conclusion of the story; such is their downfall in the story.

The final form of rebirth that Beagle uses is the participation in the process of transformation. In his stories, it seems that one or two characters undergo a major transformation, either physically or emotionally, and the other characters are so affected by these changes that they ultimately transform themselves. In The Last Unicorn, for example, the unicorn is physically transformed from the unicorn into a human. While this instance is one of metempsychosis or a transmutation of the unicorn's soul into a magically created human body, watching this process changes Schmendrick, Lír, and Molly. Schmendrick notices that he can wield magic when he surrenders his will to his powers; this transformation gives him the courage to help Amalthea face the Red Bull again and call upon his powers later to turn her back into a unicorn. By surrendering to his magic and beginning the unicorn's physical transformation, Schmendrick is also transformed into the confident, powerful wizard that Nikos hoped he would become. Lír completes his transformation into a hero when he is able to witness Amalthea turn back into a unicorn, and from this experience he is able to defend her a final time at the cost of his life by trying to slow down or stop the Red Bull. Molly becomes a spiritual maiden again after traveling with the unicorn, changing her spiritually from a bitter woman to a woman who believes in unicorns and happy endings again. All of these transformations

occur because of the unicorn's transformation. Though these characters do not have the same physical transformation as the unicorn does, they still reap the benefits from having witnessed it. Rebirth may not occur immediately. Instead, rebirth may occur across a lifetime and coincide with the individual's personality development. Individuals have the opportunity to reinvent themselves at multiple points in life, and it is the process of rebirth and acceptance of these opportunities that allow the individual to progress into society successfully.

Jung's archetypes extend into Beagle's works in traditional and non-traditional ways. In all cases, however, the reader is able to relate to the stories due to the humanity of the characters and the underlying archetypes common to fairy tales and fantasy stories. This allows Beagle's works to hold claim over the reader's mind and heart, changing them irrevocably as a result of having journeyed with the characters.

MARIE LOUISE von FRANZ

Jung's theories continue to affect the study of fantasy and fairy tales. Tolkien suggests:

> It is true that Dream is not unconnected with Faërie. In dreams strange powers of the mind may be unlocked. In some of them a man may for a space wield the power of Faërie, that power which, even as it conceives the story, causes it to take living form and colour before the eyes. A real dream may indeed sometimes be a fairy-story of almost elvish ease and skill – while it is being dreamed. But if a waking writer tells you that his tale is only a thing imagined in his sleep, he cheats deliberately the primal

> desire at the heart of Faërie: the realization, independent of the conceiving mind, of imagined wonder. (17-18)

It can be suggested that this imagined wonder is the collective unconscious, or the inner desires of the individual. One psychologist that recognizes the archetypal patterns in fairy tales and their connection with the inner psyche of mankind is Marie-Louise von Franz, a student of the psychologist Carl Jung.

Using the theories advanced by her predecessor, Carl Jung, Marie-Louise von Franz spent her career discussing the merits of using fairy tales to investigate the unconscious. She states:

> Fairy tales are the purest and simplest expression of collective unconscious psychic processes. Therefore their value for the scientific investigation of the unconscious exceeds that of all other material. They represent the archetypes in their simplest, barest, and most concise form. In this pure form, the archetypal images afford us the best clues to the understanding of the processes going on in the collective psyche. (Interpretation 1)

Jung hypothesized that humanity had a collective unconscious, an ingrained store of knowledge present at birth in all people. The knowledge of the unconscious transcends cultures and societies, making archetypes universal representations of humanity's feelings. This quality makes them great tools for studying the constants of the psyche because "they have a form by which they naturally repeat themselves" (von Franz, Archetypal 17). An example of these would be an informal experiment conducted by a young American schoolteacher. Von Franz recounts that this teacher read a poignant

novel to his students, then later a fairy tale. Days later, he asked them to recount what they remembered of that event, and "there was absolutely no comparison between how well the students remembered the fairy tale as opposed to the novel" (von Franz, Archetypal 16). It can be concluded that the students remembered the fairy tale because it resounded in them more deeply than the novel; Jung and von Franz would say this is due to the fairy tale's ability to use archetypes to access the collective unconscious.

An archetype, as defined by von Franz, is "an unknown psychic factor" (Interpretation 1). These archetypes are the basis for a certain mythological idea, and the manner in which these ideas are displayed is an archetypal image or motif. For example, there are mother archetypes, trickster archetypes, and fire motifs, just to name a few. All of these motifs have links to the anima and animus described by Jung's identity theory. The anima is the shadow, while the animus is the self. Generally, the animus is the dominant side that humanity presents to the world, while the anima is the recessive side that tends to be more soft and spiritual.

The formation of the archetypal image is elusive and something that can only be hypothesized. There are many archetypes, especially in fairy tales, and von Franz indicates that no archetype stands alone, unless it is looked at specifically; the archetypes are irrevocably linked to other images (Interpretation 14). This is because the unconscious exists outside the man-made parameters of time and space (Interpretation 14). Since the unconscious exists outside of time and space, so too do the archetypal images, which explains the timeless nature that fairy tales possess. These archetypal stories begin, von Franz theorizes, when people experience an event that brings the

unconscious into their waking life, either through dreams or a "waking hallucination" (Interpretation 24).

Von Franz notes that "fairy tales are like dreams"; dreams have a biologically and psychologically restorative function, thus fairy tales also serve a similar function by way of their archetypal images (Archetypal 19). One of the main functions of these archetypal images is to act as a source of healing. Healing also occurs in Tolkien's definition of consolation,[10] a quality by which people begin to find relief and answers to the problems they encounter. Fairy tales can be used as a method to heal the psyche by tapping into the unconscious, but von Franz warns that a constant relationship needs to be established in order for this to occur:

> Healing has really taken place only when there is a constant state of relationship between consciousness and the unconscious, not when through a relationship a spark flies over, but only when a condition of continual relationship with the other side has been established. To build that up generally takes a long time, and only then can you say that a healing cure is really solidified and safe from relapses. (Interpretation 108-109)

The danger occurs when readers leave the world of fantasy literature and fairy tales and plunge headfirst into reality (Interpretation 188). Despite this innate danger, the readers of fairy tales and fantasy literature continue to delve into themselves through these stories, finding answers that cannot come from more overt sources.

In order to understand what it is to be complete and whole, the reader must understand that it is the conscious acceptance of the self and shadow, or animus and

[10] See "consolation" in the chapter entitled Fantasy, Fairy Tales, and Escape.

anima, respectively, which will result in a true sense of self. Fairy tales, fantasy, and dreams offer a key to the individual's quest to an understanding of the self because these outside influences have the ability to speak to an individual's inner unconscious. It is the awareness of the self that allows an individual to successfully reconcile the demands of society and the demands of the individual.

ERIK ERIKSON AND THE WORKS OF PETER S. BEAGLE

INTRODUCTION

All individuals mature as they chronologically age, and during this maturation an understanding of the self is ideally nurtured and developed. During these instances of growth, the individual has to increasingly find balance between himself and the role that society places on him. While men and women have different societal roles that they are encouraged to fill, psychologists such as Carl Jung and Erik Erikson have found that often these roles go against the individual's sense of self. Though the individual may try to quell these feelings, eventually they will rise to the surface while the individual attempts to fill his role in society.

Erik Erikson, a follower of Freud's theories of psychosexual development, described eight distinct stages during an individual's life in which he or she must successfully pass through a crisis in order to satisfy not only his or her inner self but society as well. Problems within these stages of development lead to various types of identity crises, and the individual has difficulties moving forward successfully until the crisis is resolved. These crises extend beyond Freud's definitions of psychosexual development into the realm of psychosocial development, or the parallel maturation of the individual psychologically and within his society.

While readers of Beagle's books pass through their own stages of development, Beagle's characters develop as well. The readers may relate to a younger character's determination to be seen as more adult, or they may feel inclined to identify with a character that seems to be like them. These identifications are a method by which the

readers can see where they have been in the past, who they are currently, and where they could potentially end up in the future. As the characters progress through their own lifetimes, the readers develop with them and perhaps notice parallels to their own attitudes and angst. The characters pass through their own identity crises and eventually into a sense of self-actualization, and in turn the readers will come to understand that they too will progress through similar stages and emerge intact and wiser for the experience.

ERIKSON ECHOES IN BEAGLE'S WORKS

Erik Erikson (1902-1994) is best known for his stages of psychosocial development. These stages hearken back to Freud's original theories and then expand upon them further to include the society at large. Erikson's belief is that an individual's environment places stress on developmental tasks; it is a constant struggle between what the individual wants and what society presses him to do.[11] These struggles occur from the beginning to the end of the life cycle, and each stage presents a new set of struggles and potential triumphs for the individual to overcome. Erikson defines identity as the individual's response to these societal pressures and his individual desire to reconcile the inner self with these pressures; if this reconciliation is unsuccessful, the inner self (which is similar to Jung's anima) will make itself known somehow while the individual attempts to maintain his societal role. Erikson notes that men who have a common ethnic area, historical era, or economic standing will have a common image of good and evil which guides them (Identity 17). This echoes Jung's unconscious awareness of good and evil, the common threads of the collective unconscious, and a perpetual desire for

[11] Smith, R. Scott. Personal communication. 1 September 2008.

balance. Much like Jung, Erikson stresses the importance of finding balance, though his balance is the balance between the individual's personal identity and his society.

There are two main types of identity in Erikson's theories. The first type is the ego identity. He defines ego identity as a form of self-esteem, claiming "this self-esteem grows to be a conviction that the ego is learning effective steps toward a tangible collective future, that it is developing into a defined ego within a social reality" (Identity 22). In essence, ego identity is a sensation the individual feels; it is the inner knowledge that the individual's consciousness is becoming clearer within the confines of a society. The second type of identity is personal identity, which is based on two characteristics: "the immediate perception of one's selfsameness and continuity in time; and the simultaneous perception of the fact that others recognize one's sameness and continuity" (Identity 22). At its core, then, personal identity is both an inner and outer element. This identity will occur when both the individual and society simultaneously recognize the individual as belonging and not being an outsider.

Identity development begins in infancy and continues through the entirety of the individual's life, becoming more complex and distinct as time elapses. Children will learn from adults, especially their parents, what is acceptable in their society and how they should mold their personality to fit in more readily. However, a problem arises when overzealous adults, in an attempt to make their children acceptable to society, create a culture of guilt. In this culture, Erikson claims, individuals tend to blame inner desires for the onset of external problems; this in turn leads to regression into guilt

feelings and the desire to seek avenues for atonement (Identity 27)[12]. Those individuals that can escape the problems of society with an intact sense of identity will find they have the courage to face society's difficulties and use them as opportunities for "a more universal collective identity" (Identity 36). Erikson, much like Freud, believes that a successful adult identity is linked to successful completion of childhood, and childhood should be a time of open exploration without excessive feelings of guilt or limitations. To seek the collective identity means that the individual has moved past society's limitations and sees nothing but opportunities to grow as a person and to share this growth with others. In order to accomplish this and "remain psychologically alive," the individual "must resolve these [internal and external] conflicts unceasingly" (Identity 52). This will be a difficult challenge for the individual, but rewarding if he is successful. Success is driven by facing each stage of identity formation and passing through the crises they bring.

Erikson defines eight stages to identity development. Each stage contains specific criteria that need to be successfully met in order for the individual to pass safely to the next stage of development. If this passage is unsuccessful, the individual may exhibit negative psychological symptoms, such as self-doubt, or perhaps display an incomplete transition. It could be argued that, in some cases, if the individual lacks the ability to completely progress to the next stage of development, he may simultaneously occupy two stages. The eight stages of development and psychosocial crises are:

- Stage I – Basic Trust vs. Basic Mistrust
- Stage II – Autonomy vs. Shame and Doubt

[12] One potential avenue for atonement would be to return to innocence and escape the guilty feelings the adult experiences. Tolkien's discussion of escape indicates that an adult overburdened by society will seek ways to escape to a more innocent time. One route of escape is through fairy tales and fantasy literature.

- Stage III – Initiative vs. Guilt
- Stage IV – Industry vs. Inferiority
- Stage V – Identity vs. Identity Confusion
- Stage VI – Intimacy vs. Isolation
- Stage VII – Generativity vs. Stagnation
- Stage VIII – Integrity vs. Despair and Disgust

Erikson believes that each stage occurs at specific intervals within the individual's life, such as infancy, childhood, young adulthood, etc. Furthermore, as a reflection of Freudian theory, each of these stages of psychosocial development can be traced back to Freud's psychosexual developmental stages. Just as individuals of this reality struggle with the concept of self, Beagle's characters also progress through some of these stages during their lifetime. While the lifetime of the characters are limited to the story presented to the reader, Beagle's characters nevertheless experience the same societal pressures and inner turmoil that the reader experiences daily. It is through this same process that readers are able to relate to the characters readily and see reflections of themselves within these fictional individuals.

The first stage of development begins at infancy and deals with basic trust versus basic mistrust. Erikson defines basic trust as "an attitude toward oneself and the world derived from the experiences of the first year of life" (Identity 57). This sense of trust is not achieved consciously but rather through the infant's experiences. If this basic trust becomes impaired, it leads to a basic mistrust of adults, which results in a sort of withdrawal; the infant will find himself to be at odds both with himself and with others

(Identity 58). This withdrawal will represent itself later in life with feelings of "being empty" or "being no good" (Identity 63).

To some degree, Schmendrick in The Last Unicorn displays this inner turmoil of finding himself at odds with himself and others around him. He believes himself to be a magician, yet those around him distrust his powers and his ability to become a true wizard. Nikos, the parent figure to Schmendrick, instills a feeling of emptiness in him when he comments that Schmendrick shall wander the world eternally inept and incompetent until he is able to figure out what he truly is (Unicorn 107-108). This action creates a central mistrust of himself and others in Schmendrick, and only when he is able to learn to trust himself does his emptiness evaporate, and he becomes the wizard he was meant to be. The trust Schmendrick sought was not simply trust in his magic but trust in his own abilities. After turning the Lady Amalthea back into the unicorn, a feat which Nikos could not do, he realizes, "*I did not know that I was so empty, to be so full*" (Unicorn 185). Schmendrick has the task normally relegated to infants of finding and maintaining trust in oneself and others; the society around him chooses not to believe in his abilities, and this impacts his self-concept. It is only when he is able to understand that he has to trust himself first that he can reconcile the disbelief of society with his own identity.

The second stage is autonomy versus shame and doubt. In this stage, the infant should have already developed a sense of faith in the world and those around him, but now he would like to express his autonomy, or his will on others. Erikson notes that parents will notice this stage when their child will want to cuddle one moment and in the next vehemently push them away (Identity 70). The child begins to delineate the world

in terms of concepts such as "I," "you," "me," and "mine" (Identity 70). In this way, the child begins to understand himself in terms of being an individual person who has a certain degree of control over his surroundings; he can choose what to give and what to take. This stage is similar to Freud's psychosexual anal stage, and as a result shame will be an equivalent to being self-conscious (Identity 71). This loss of autonomy will lead the child to defy authority in order to save his sense of power. In adulthood, this sense of shame and doubt can lead to a mentality of "don't fence me in" (Identity 77). This mentality leads to a dichotomy within the adult; he fears being "sabotaged in [his] free will by inner enemies… and, paradoxically enough, at the same time of not being completely controlled enough, of not being told what to do" (Identity 77). Much like the child simultaneously cuddles and rejects his parents, the adult will desire to cling to authority yet reject it if he feels smothered. In The Innkeeper's Song, Nyateneri demonstrates this consistent need for autonomy. She is on the run from assassins, depending on no one, and accompanied only by an enigmatic fox. She only allows people to become close to her on rare occasions. One occasion is when, during a sexual encounter, it is discovered that Nyateneri is actually a man. She/he drops all pretenses and surrenders to the moment, embracing her bedmates and accepts their affections:

> It was Rosseth's innocent desire that had brought mine growling out of a long, long winter sleep; who was it, then, who wanted his mouth no less because of Lal's rich mouth, his hands no less because of a once-dead Lukassa's tremulous caresses? Was it I – a man, as we say – or Nyateneri, the woman who never existed? All I know is that I kissed them all, woke to their kisses, no more or less as Nyateneri than as the man who was not

> Rosseth when Lal cried out and buried her hands in his hair. (Innkeeper 128).

It is this moment of passion when Nyateneri is able to surrender to her desire for companionship and love rather than indicate that she is independent of the other travelers. Lal, too, has a similar experience: "I put my arms around everyone I can reach, throwing all my doors and windows wide to let the wild comfort enter" (Innkeeper 123). Lal was sold into slavery as a young girl and had to learn self-reliance in order to survive. Now she abandons the autonomous mindset she normally bears and instead seeks comfort in the warmth of her companions.

If this stage is completed successfully, the child will begin to face the next stage: initiative versus guilt. At this point, the child has realized that he is an individual; the crisis that comes in this stage is centered on the child discovering what sort of person he will choose to be. In order to begin this process, the child begins to imitate those closest to him: his parents, whom he idolizes as perfection (Identity 78). Ideally, out of this crisis the child will "emerge with a sense of *unbroken initiative* as a basis for a high and yet realistic sense of ambition and independence" (Identity 78). Erikson defines this "unbroken initiative" as the ability to maintain clearer judgment, forget failures readily and easily in order to take more focused risks, and become brighter and "more himself" (Identity 78-79). Erikson also notes that it is during this stage that the child will begin to notice his inner voice, or conscience, as it develops. During this time the child becomes dependent on others to guide him and help him gain his initiative, for "only as a dependent does man develop conscience, that dependence on himself which makes him, in turn, dependable; and only when thoroughly dependable with a regard to a number of

fundamental values can he become independent and teach and develop tradition" (Identity 84). The development of a sound conscience is vital to maintaining a sense of order, understanding personal and societal responsibility, and protecting the individual's personal identity. A problem can arise when parents, who may mean well, become overzealous in forming this developing conscience. During this development, the child may experience feelings of guilt and shame; overeager adults, in turn, can then damage the child's spirit and morality. As a result, adults begin to place value not on who the child is but on his actions. This stress on the conscience and the individual's identity becomes a source of psychological and physical strain; the adult then feels as though he always has to be "on the go," even when he should be at rest (Identity 85).

Sooz, in "Two Hearts," is trying to navigate this stage in her life. She notices that, despite their best efforts, the village people are unable to stop the griffin's murderous rampage. After the death of her friend Felicitas, Sooz realizes that she must seek help for her village herself and decides to stow away on her uncle's wagons beneath his load of sheepskins. She demonstrates a developing conscious in her ability to make the right choice to save her village even if it means getting into trouble with her parents later for running away. The safety of the people of her village outweighs the temporary punishment her parents could give her. Sooz is stubborn in her resolve to see King Lír , saying to Molly: "'I have to see him . . . 'You go on, then. I'm not going home until I see him'" ("Hearts" 21). Sooz develops an unbroken sense of initiative by the conclusion of the story, which will ideally help her progress to the next stage of development. She realizes that she wishes to be as brave and loving as Schmendrick and Molly, who had become surrogate parents to her during her short journey. She begins to understand

herself more clearly: she is a young girl who is brave, patient, virtuous, and loving. At the conclusion of the story, Sooz does reveals that while seeing the unicorn again would be nice, she would like to see Schmendrick and Molly again when she whistles her summoning tune: "I hope it's them, those two [Molly and Schmendrick]. A unicorn is very nice, but they're my friends. I want to feel Molly hold me again, and hear the stories she didn't have time to tell me, and I want to hear Schmendrick singing . . . I can wait" ("Hearts" 48).

The desire to be busy emerges during the industry versus inferiority stage. Erikson states that the child will be characterizing himself by "I am what I learn" and will drive himself to become busy around himself and others (Identity 87). It is during this stage that most children begin attending school for the first time. School will then act as an intermediary between childhood and adulthood; the child will slowly but steadily learn to use tools that adults use, thus assimilating him more fully into his culture (Identity 87). School will then become a society of its own with rules, expectations, and limitations. While Erikson considers this stage to be the precipice of Freud's "latency" phase with no major internal upheavals, there are still dangers present in this stage that need to be addressed (Identity 91). During this time, the child may gain a sense of inadequacy and deficiency. This can be the result of not completing a previous phase adequately, of making comparisons to others that make him feel as though he is the lesser, and also finding no joy in doing at least one thing well (Identity 91). Erikson notes that this is the most socially decisive phase for children; any damage to their social worth may lead to damage to their sense of identity (Identity 93). Adults identify with society and those within it; if deprived of this sense of belonging or sense of worth, the individual may lose

a sense of his own identity in an attempt to enter the social confines presented by the group.

One such adult with this mentality is Jenny Gluckstein's mother, Sally, in Beagle's novel Tamsin. Sally is a woman constantly on the move from the beginning of the story, even before the reader is made aware that she will be marrying Evan and moving herself and Jenny to England. She teaches piano and voice, and Jenny recounts a typical Wednesday for her mother: "Sally was already up and dressed and running because Wednesdays she had to be at the Brooklyn Academy of Music by eight to teach a class in accompaniment, and after that she had four voice students and a part-time job playing rehearsal piano for some friend's dance company" (Tamsin 8).

If this is not enough, Sally informs her daughter that she will be with Evan "at the Cuban place on Houston, Casa Pepe. Probably around eight-thirty" (Tamsin 8). As the family prepares to move, Jenny notes:

> Sally wanted me to finish the school year at Gaynor, and meanwhile she had so much stuff to do before we'd be ready to go, I hardly ever saw her anymore. Besides the whole business of plane tickets and passports and clothes, and what to take and what to store, and what to do about the apartment, she had to keep on with her teaching and at the same time be looking around for somebody to take over for her. (Tamsin 17)

Jenny is also dismayed to find that in her spare time among all this busyness, her mother makes lists to remind herself of what needs to be accomplished and would leave them all over the apartment.

While the rush of moving to a new country and getting married can be hectic, Sally is mostly unaware of what is going on with her daughter. Jenny has no desire to move and is fearful of having to leave her friends and her cat behind, two things that she clings to as parts of herself. Sally is wrapped up within her own world, and if she should stop, her conscience would likely kick in to tell her that she is not doing enough. Even when she should rest, Sally always finds something to do either before the move to England or afterward when they enter the new home. The house is in need of renovations, and Sally must adapt to fit the role of wife and stepmother, not simply the mother to Jenny anymore. Sally seems to feel guilty if she slows down, and this is detrimental not only to her physically and psychologically but also damaging to Jenny. Jenny finds a surrogate mother and friend in the ghost of Tamsin, yet Sally misses Jenny's important identity-forming milestones along the way; Jenny feels she must face her trials herself because she assumes no one will believe her stories. To the readers, Jenny grows up immensely during the time we spend in England with this family, but Sally is blindsided by Jenny's maturation. Erikson would point out that Sally may have become so consumed by her own attempts to reach her childhood dreams of a happy home with a loving husband that she is sacrificing stronger relationships with those around her, especially her daughter. The problem with guilt, as a result, is that this feeling can result in an alienation of those around the individual. Sally may have failed to learn this during her industry stage.

The developmental stage most individuals are acutely aware of is puberty, and with the onset of physical changes comes the psychological crisis of identity versus identity confusion. This transition into adolescence is one of turmoil, as the young adult

becomes more acutely aware of his body and his identity. The adolescent becomes increasingly concerned with how he is perceived by others in comparison to how he feels; he also becomes concerned with trying to conform to "the ideal prototypes of the day" (Identity 94). This search for sameness is a drive to develop a sense of ego identity. Erikson defines this as "the accrued confidence that one's ability to maintain inner sameness and continuity (one's ego in the psychological sense) is matched by the sameness and continuity of one's meaning for others" and also notes that the individual desires a sense of conviction that he is developing a solid personality while simultaneously entering "a social reality which one understands" (Identity 94-95). If deprived of this continuity by outside forces, the adolescent will rebel against whoever or whatever is holding him back. Erikson also states that ego identity is a sum of different types of identity (Identity 95). These different parts of identity can often be found in others as the adolescent struggles to understand himself; consequently, he will tend to identify with cliques and crowds and can risk losing his own identity in the process (Identity 97). As a result of this identity crisis, individuals may exclude others from their groups during this time, which acts as a defense mechanism against identity confusion (Identity 97). This can be explained rather easily: when the individual does not know who he is, it makes tolerance of others difficult when he cannot tell if they should be part of or removed from a group. Successful completion of this stage will result in a sense of identity that is solid enough that one might consider sharing time and energy with other people effectively.

Beagle's typical raging teenager is found in Jenny Gluckstein of Tamsin. Her world is turned upside down when she is told that she has to pack up her life and move

with her mother and her new husband to England. Jenny is forced to quarantine her cat and leave her friends and father behind. She naturally abhors the idea and tells her mother: "Yeah, well, maybe I don't have the greatest life in the world right now, but I'm *used* to it, you ever think about that? And I know I've only got a couple of friends, and they're even weirder than I am, but I know them…" (Tamsin 5-6). Jenny's friends are an integral part of her self-image; they are a method by which she knows her identity. To remove her from her friends and the support of her father, Jenny is essentially losing a sense of her identity, risking identity diffusion. When she moves to England she eventually becomes friends with another girl named Meena, and a deeper connection to Tamsin is formed that borders on Erikson's next stage of intimacy. Jenny's transition to intimacy is one of emotional rather than physical intimacy. In order to attain the level of friendship Jenny gains with Tamsin, Jenny would have to transition through this difficult identity phase successfully and find a sense of identity that is solid enough to be accepted and loved by another individual. Jenny is ultimately successful and appears noticeably more mature by the conclusion of the novel.

Once the adolescent successfully gains "a reasonable sense of identity," it follows "that real *intimacy* with the other sex (or for that matter, with any other person or even with oneself) is possible" (Identity 101). Conversely, if the individual is still youthful enough that he is unsure of who he is, he will shy away from these intimate relationships, both sexual and social, until he becomes more aware of himself to seek it out (Identity 101). Such is the pattern of the sixth stage of identity formation, which is called intimacy versus self-absorption and isolation. This stage is crucial to beginning adulthood with healthy relationships, for if the individual does not accomplish this by early adulthood he

risks failure in future relationships. The individual may attempt to gain intimate relationships but experiences multiple failed attempts at the warm, spontaneous, nurturing relationships he seeks; he will risk relegating himself to strictly formal relationships as a form of pseudo-intimacy (Identity 101). The counterpart to intimacy is termed "distantiation," which refers to "the readiness to repudiate, to isolate, and if necessary, to destroy those forces and people whose essence seems dangerous to one's own" (Identity 101). Much like the adolescent willing to rebel in the previous stage, the individual risks regressing to a form of rebellion in this stage, creating a zone of isolation from the rest of the world as long as the interlopers seem to be an outsider to his inner clique. He may develop a mentality of 'me against the world.'

As a glimpse into a young relationship with unusual circumstances, Beagle introduces the reader to Joe Farrell and Lila Braun in his short story "Lila the Werewolf." They meet at a party, and within a matter of days Lila moves into Joe's apartment. She lives with him three weeks before he finds out she is a werewolf. It becomes apparent that Joe and Lila are not entirely sure of their own identities, and their intimacy is not one of maturity but one of convenience, desperation, and physicality. When Farrell asks Lila if she only kills animals, Lila begins to sob and beg Farrell: "'Don't leave me!' she wept. 'I don't know why I came to live with you – I knew it wouldn't work – but don't leave me! There's just Bernice and Dr. Schechtman, and it's so lonely. I want somebody else, I get so lonely. Don't leave me, Joe. I love you, Joe. I love you'" ("Lila" 65). In a moment of weariness and resignation, Farrell comforts Lila:

> Farrell stroked her hair and kneaded the back of her neck wishing that her mother would call again. He felt skilled and weary, and without desire.

> I'm doing it again, he thought. "I love you," Lila said. And he answered her, thinking, I'm doing it again. That's the great advantage of making the same mistake a lot of times. You come to know it, and you can study it and get inside it, really make it yours. It's the same good old mistake, except this time the girl's hang-up is different. But it's the same thing. I'm doing it again. ("Lila" 65)

Farrell is noticing that he has a pattern: he does not truly desire Lila, but he is willing to hang onto her because he is more afraid of hurting her than finding his own happiness. He is falling into the category of the individual who fails to accomplish the identity stage with a strong enough sense of self to seek a meaningful, intimate relationship with another. There is a distinct difference between love and sex, and while Lila may claim to love Farrell, he does not seem to be in love with her. Lila has the additional burden of coming to terms with her identity as a young woman and the supernatural being of the werewolf, whose bloodlust clouds her identity as a young woman. She is seeking the intimacy of a relationship but is replacing it with a pseudo-relationship due to her fear of loneliness. If these two individuals continue in a similar pattern, they will both have another person by their side but lack a truly nurturing relationship that comes from true recognition of their personal identities. It is difficult to share yourself with another person if you are unsure of yourself. In the end, Farrell and Lila break up, and they both move on to healthier and more fulfilling relationships. Farrell experiences more unhealthy and unfulfilling relationships through the years before he is finally able to find the solid, healthy, fulfilling relationship Erikson deems the ideal. They learn from each

other, but they were not ready for the intimate relationship they initiated at the onset of the story.

Later in his career just prior to his death, Erikson added a seventh stage of identity development to adulthood. His original theory jumped from intimacy versus isolation to integrity versus despair, a stage characteristic of old age. In his book The Life Cycle Completed, Erikson brings his theory into the span of time between intimacy and integrity; he refers to this intermediary stage as one of generativity versus self-absorption and stagnation.

Intimacy can mean either physical or emotional closeness, though the healthy individual will ideally achieve both. During physical intimacy, the possibility for new life can arise from the act of sexual intercourse. Erikson defines the acceptance of this intimacy as generativity, which "encompasses *procreativity*, *productivity*, and *creativity*, and thus the generation of new beings as well as of new products and new ideas, including a kind of self-generation concerned with further identity development" (Completed 67). During this phase, the individual accepts not only that intimacy with another person may result in the formation of a new being but also that this is desirable. The healthy adult will continue his desire to learn and create, and as a result of this attitude he will further his own identity development by learning more about himself with a more mature outlook. The opposite of this attitude is stagnation, which is characterized by "*rejectivity*; that is, the unwillingness to include specified persons or groups in one's generative concern – one *does not care to care* for them" (Completed 68). It is possible to experience a certain degree of stagnation while simultaneously being generative; a problem arises when there is no generativity to counteract the stagnation. If this occurs,

the individual risks becoming overwhelmed with stagnation; this will ultimately lead to a regression to previous stages (Completed 67). Rejectivity can be at various levels, from as close as familial rejection to as widespread as a community. The rejection can be masked as a less ruthless form of suppressing ideas and actions that do not fit the ideals of the group. Rejection can seem mild, but rejectivity can escalate into mental or physical abuse if directed toward a child, sometimes occurring with a parent abusing his own child (Completed 69). Erikson argues that true authority will come with generativity, especially towards those within a family and community (Completed 70). As with previous stages, if regression occurs the individual will retard his identity development and will not have a smooth transition to the next stage of development, if it occurs at all. Lady Neville, for example, represents the rejectivity phase when she dismisses the life of her hairdresser's child. She delivers her invitation to Death via they dying child, oblivious to the pain and suffering of the child and his parents.

The final stage of identity development occurs in old age, which is defined by Erikson as integrity versus despair and disgust. After the individual has accepted the responsibilities, trials, and rewards of being the origin of another, he is able to look back upon his life and assess what he has accomplished. During this phase of identity development, the healthy individual is able to look back upon his life with a sense of dignity. This is referred to as integrity, which Erikson states is the ability to look back on one's life without regret. The individual that has integrity has accepted his life cycle as being the only one he has and would not change anything about it, including the people that he encountered and who became important to him during that time. It also implies taking responsibility for one's actions and the recognition of the wisdom of those that

came before. Finally, this individual is able to defend his choices and lifestyle, "for he knows that an individual life is the accidental coincidence of but one life cycle with but one segment of history; and that for him all human integrity stands and falls with the one style of integrity of which he partakes" (Identity 104). The opposite of integrity is despair and the characteristic disgust that accompanies it. Despair is "the lack or loss of this accrued ego integration…and an often unconscious fear of death: the one and only life cycle is not accepted as the ultimate of life" (Identity 104). Just as in previous phases the individual may regress, this case is no exception. All of the identity formation and refinement over the years can unravel if despair takes over instead of integrity. If the individual does despair, disgust becomes the mask that he wears to cover his fear. The individual may display contempt, unhappiness, and mistrust of "particular institutions and particular people – a disgust and a displeasure which (where not allied with constructive ideas and a life of cooperation) only signify the individual's contempt of himself" (Identity 105). In essence, disgust is an outward projection of inner displeasure. If the individual cannot be happy with himself, he can find no joy in others. This is one of Erikson's continuous themes among the stages of identity formation: healthy identity and interactions with others begins and is successful only when one is self-content.

It is fitting that Beagle presents the dichotomy of this final stage in his short story "Come Lady Death." Lady Neville is a very old widow whose only diversion is to give elaborate parties. On a whim, she decides to invite Death to the next party, much to the shock and awe of her entourage. When questioned about her fear of Death, Lady Neville calmly replies:

> "I am less certain of Death's form than I was, but I am also less frightened of Death. I am too old to be afraid of anything that can use a quill pen to write me a letter…I am not afraid of meeting Death. I ask only that Death may be impressed by the magnificence of my house and the flavor of my wines. I will die sooner than anyone here, but I am not afraid." ("Death" 204-205)

It is apparent that Lady Neville is not lying. She prepares the finest clothing and food for the ball and awaits Death as an honored guest. Death eventually arrives and is the belle of the ball, enchanting all the guests in attendance. These same guests beg for Death to stay, and she agrees. Finally, Death decides that Lady Neville will become her heir and seals this promise with a kiss.

Lady Neville and Death are representative of the opposing forces in Erikson's final stage of identity development. At the beginning of the story, Lady Neville displays the ideal of integrity. She has no fear of Death and no regrets for her lifestyle and actions. She is unconcerned by her choice to send Death's invitation via her hairdresser's dying son, and is more concerned about welcoming Death than barring the door against her. When Death arrives, she displays despair. Death is the personification of the negative side of this identity formation stage; the young woman feels badly that she was changed into Death when she was young and wishes she could live in the opulence of Lady Neville. At the climax of his story, Beagle displays the majority of the stages of adult identity formation in each of the guests as Death makes her way through the crowd, trying to choose who would be the ideal candidate for Death. Death dismisses the Contessa della Candini without so much as a second glance, indicating that she is not part

of the clique of the chosen few. The Contessa seems to be the excluded teenager from a group of peers in the identity versus identity diffusion stage, for she "burned with humiliation at not having been chosen to be Death" ("Death" 213). Captain Compson is deemed too kind and too willing to die to take up the mantle of Death; he appears to be another individual like Lady Neville who is filled with integrity rather than despair. He is willing to accept Death will zeal and harbors no ill will toward other human beings. Death passes over Lorimond "because he knows so little about life" and because Death claims to favor him ("Death" 213). Lorimond is the kind poet who is the romantic, easily personifying the intimacy phase of young adulthood. He desires to share himself romantically with Death, yet he has not completely passed through the identity versus identity diffusion phase as evidenced by Death's observation that he knows little about life. Both Lord and Lady Torrance are excluded because they are too absorbed in each other "to take pride in being Death" ("Death" 213). The Torrances are deep in the phase of generativity versus stagnation. They are in the process of sharing each other with their respective partner and likely planning on having a family at some point; they are newlyweds and still losing themselves in each other. The final choice, much like the final stage, is Lady Neville. While it seems that Lady Neville is the epitome of integrity, Beagle peels away her mask and shows that, deep down, she possesses the opposite of integrity in the form of rejectivity. As Death aptly states regarding Lady Neville: "There is no one quite so weary of being human, no one who knows better how meaningless it is to be alive. And there is no one here with the power to treat life…the life of your hairdresser's child, for instance, as the meaningless thing it is" ("Death" 214). Lady Neville fails to regard her servant's child as part of her concern; she fails to care. As a

result, she may not necessarily fear Death, but she has the coldness and the ability to brush away individuals readily so that she may not be emotionally affected by taking someone's life as Death. Death, on the other hand, requests that Lady Neville be kind to her when it is her time to die. Death becomes the individual with integrity, accepting her future life as being of her choice and willing to accept the consequences. Beagle brings the reader full circle in regards to the adolescent and adult life cycle, both the positive and the negative portrayed with equal clarity.

In Beagle's work just as in Erikson's theories, dichotomies exist. Erikson's dichotomies are echoes of Jung's balances: with every positive there must be a negative. The formation of identity occurs across a lifetime, and both Jung and Erikson believe that the experiences of the individual and the effects of the environment impact the development of identity, for the individual must adapt in order to fit within the community or else face rejection and scorn. The family environment has the greatest impact, since it is through the family that the child is raised to be an included member within his society. However, both psychologists agree on one point regarding children: they are more perceptive than adults realize; they feel and understand tension within their homes and will adapt in order to preserve themselves. If the child or if an adult suppresses his true identity in order to adapt to his environment, both Jung and Erikson believe that the hidden identity has no choice but to be shown as a form of self-preservation. Individuation cannot be suppressed or ignored; it can, however, be molded and guided to fit within a society and culture. The fluidity of identity is readily apparent in both Jung and Erikson's theories and in the realistic characters Beagle portrays in his stories.

Readers can readily identify with Beagle's characters because the character is progressing through crises similar to those the readers are experiencing in terms of their identity. They are on a quest to find out their true self, and the environment threatens this at every turn. Yet the truth regarding the character's true self, his true identity, is revealed by the end of the story. It is up to the reader to decide for himself if he wishes to follow a similar path to that of the character he identifies with, or if he wishes to learn from the character's experience and change as a result. Stories can be powerful allegories that speak to the inner self, which is hidden away from a world that chooses not to believe in unicorns.

CONCLUSION

Peter S. Beagle is clearly a master of modern fantasy, yet in his works readers find a sense of solace similar to what is found in fairy tales. His characters are not stock figures or nameless faces; they are as real and tangible as any person walking down the street. They manifest hope, fear, insecurities, and personalities that pull them into reality rather than confine them to the pages of Beagle's books. It is through the characters and the power of Beagle's language that readers are able to lose themselves for a short while in a world that could easily exist in our own; werewolves can exist in the same apartment as a percolator, a prince can read a magazine while a princess calls to a unicorn, a ghost and a teenager can form a strong friendship, and Death may pause for a night to dance at a party. Beagle's worlds do not necessarily exist in a realm of "once upon a time" but rather in a time of here and now.

Modern fantasy shows an increased desire for escape as Tolkien describes it, a need to remove oneself from the conflicts of everyday reality and find comfort and reason in the reality of fantasy. Individuals who seek escape in this manner still remain ridiculed to this day. Le Guin notices, through a friend, that in American culture there is a distinct contempt of fantasy in adult culture. She observes "a moral disapproval of fantasy, a disapproval so intense, and often so aggressive, that I cannot help but see it as arising, fundamentally, from fear" (39). Le Guin feels that the basis of this fear is rooted in the idea that escapism is bad and that, as a result, imagination is bad; imagination has no use in a society that is run by work ethics and leaves little room for dreaming.

Yet it is through fantasy literature that readers are able to understand the truth of themselves and also come to terms with the problems plaguing their society. Le Guin writes:

> It [fantasy] isn't factual, but it is true. Children know that. Adults know it too, and that is precisely why many of them are afraid of fantasy. They know that its truth challenges, even threatens, all that is false, all that is phony, unnecessary, and trivial in the life they have let themselves be forced into living. They are afraid of dragons, because they are afraid of freedom. (44)

Fairy tales and fantasy literature return the adult reader to childhood and a time when a sense of self was fluid and developing. Children understand the sense of freedom they have from responsibility and adult concerns; therefore fantasy is escape to the adult who wishes to free himself from the burdens of adulthood and the identity society places on him. Adulthood does not necessarily have to equate with losing imagination. Le Guin states: "I believe that maturity is not an outgrowing, but a growing up: that an adult is not a dead child, but a child who survived" (44).

Survival occurs as a result of passing through childhood and into adulthood as intact as possible. Both Jung and Erikson indicate this is possible, if the individual can reconcile the demands of society with the inner demands of the self that thirsts to be seen and recognized. Survival within society indicates that the individual must comply with society's demands, but survival of the individual's spirit and identity cannot be sacrificed completely for the sake of acceptance. While both Jung and Erikson stress this point, they diverge as to how to accomplish this feat. Jung tends to favor introspection and

internal balance while learning and understanding the demands of society. Erikson indicates that it is progress through clear, decisive stages that will lead to success. If the individual can exit each stage cleanly, there will be fewer problems that need to be dealt with in later stages, which will hinder the individual's ability to assimilate himself fully and completely within his society. Furthermore, he will have a deeper sense of self at the conclusion of each stage; he learns who is truly is and can then reconcile his inner demands with societal demands. Both Jung's and Erikson's theories have a strong, common thread that binds them together: the individual wears a mask that society wishes to see while he tries to learn who he truly is. It is only when he can understand himself and his place in society that he can strip away the mask without sacrificing his true nature for the sake of acceptance and recognition.

Beagle offers adults and children an escape from the harsh realities of society and a poultice for the ache they feel from having to reconcile their inner self with the identity imposed by society. They search for kindred spirits in the characters and find individuals much like themselves; the characters must reconcile the expectations of others with their own, inner expectations. The reader comes to understand that, if the characters can survive and come to know themselves under extraordinary circumstances, there is a chance I can come to understand myself as well. It is the realism of Beagle's characters that allows for such identification; the characters become the reader's allies, and their troubles mirror the difficulties of the realities outside of the story. Our world may not be ideal, and humans are imperfect by nature, but it is through our imperfections that Beagle speaks to our innermost selves that continue to hope for happy endings.

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